

YADA, YADA, YADA—THE RETURN OF CARTOONS?! 

# Esquire

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SEPTEMBER '17

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INSIDE  
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## this Way In:

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**FLASH SOME GREEN**

➤ If we need any further proof that the loafer is once again king, Tom Ford's new York Chain is surely it. Available in suede, pony hair, and calfskin (below), the shoes have a lightweight construction and dispense with clumpy Goodyear welting. The highly flexible sole drives home the whole point of a loafer, namely comfort, but the deep-green finish and antiqued-brass hardware give it Tom Ford's signature—a ton of panache. —Nick Salviata



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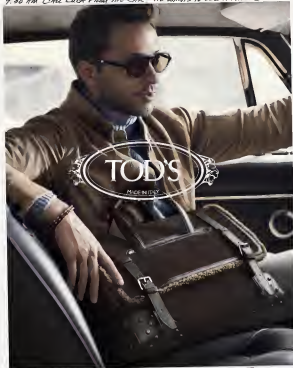
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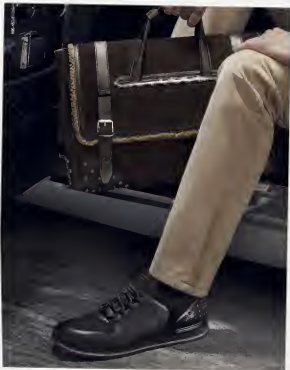
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even eventually becoming friendly with former NBA star **Debbie Redman**. Kim is typical of most millionaires in that he so-



North Korea has continued to increase its **nuclear capability** and has recently urged war against its chief adversary, the **Sea of Japan**.



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**ON THE COVER**  
1984 BERLIN



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Left: Teddie T. Allen; center: Henry David Thoreau; right: Theodore Roosevelt. T. Allen is depicted by Oliver Herboland; Thoreau by John F. Kennedy; Roosevelt by John F. Kennedy.

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Leonardo da Vinci



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Esquire's fashion editors

Sullivan, Mardian, and Roth are the minds behind Esquire's style pages. They've been especially busy coordinating this issue's 42 fashion pages, and photo shoots that took them from Los Angeles to Montreal. Sullivan's fashion lens is the Duke of Windsor. Mardian's is Fran Lebowitz. Roth's is for the big collars of 1950s Redford, Bette, and Hoffman.



Her fashion icon: Lena Horne and Dean Cain. **Chloe** fashion period: The '50s. "I was all about the overalls, plaid, buckwheat hat, and a nice anarchy." Favorite conspiracy theory: The Mandela Effect, which claims there are multiple universes and it changes our memory of historical events.







TO THE NEW SEASON AHEAD — AND THE PEOPLE WHO INSPIRE US,

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# the Big Bite: A Cultural Guide to Just Enough of Everything

TV

## PROJECT RED LIGHT

David Simon and Maggie Gyllenhaal's **THE DEUCE** takes you inside the evolving sex trade of the 1970s. **PRETTY WOMAN** it ain't. *By Ash Carter*



Today, *Times Square* is the number two tourist destination on earth, as aggressively cheerful as Disney World. But in the 1970s, it was a seamy, smelly wonderland of lurid pimps, prep school, and, most of all, prostitutes and gangs. It's no wonder, then, that David Simon, the mastermind behind *The Wire*, set his new HBO show, *The Deuce*, there. Co-created by George Clooney, it tells the story of Vincent and Paulie Martinez, identical twins (each played by James Franco) escaped by real-life brother, who open a sketchy "massage parlor." When a court finds that New York has no "consistency standards" to speak of, overturning decades of decency laws and unleashing the so-called 40, the Martinez brothers, along with Gandy (played by executive producer Maggie Gyllenhaal), a hooker who finds her real talent behind the curtain, set out to achieve the American dream. It's a wild ride, as gritty as *Midnight Cowboy* and as good as Simon's best



**STRAIGHT TALK**  
Maggie Gyllenhaal  
and David Simon  
on New York

(Previews September 10.)

David Simon: HBO gets a lot of porn show pilots—about four a year. So George and

I were really reluctant. But Marc Johnson, our assistant location manager on *Thelma*, kept telling us, "You got to meet this guy, you gotta hear his story." We had some things to do in New York, so to be polite, we went to see the surviving brother. About two and a half hours in, George said I couldn't survive to go make a cigarette. Neither one of us smokes. We walked around the block and said, "Jesus, we're gonna have to do a porn show!" The stories were just coming off this guy.

**Enquire:** Maggie, how did you get involved?  
Maggie Gyllenhaal: David sent me the first three scripts and we had a coffee. I'd never made a commitment like that, let alone played a prostitute, so



On Gyllenhaal: Top by Neutrogena; earrings by Annel Gordon. On Simon: Jacket by Giorgio Armani

photographs: Nathan Perlmutter

September 2017 *Entertainment Weekly* 87



**DS** Absolutely. There was a moment when people thought it could go either way. This is later on, but there came a moment when a because either there was going to be no art house end to this thing. Somebody showed Kinross' *Dances*, the director who made *Deep Throat*, a VCR — one of the old tape-bookings. And he looked at that and said, "Abraham...". There are the moments before anybody really knows what

**ESQ** Are we better or worse off in a world of what you're commenting on the show?

**GB** When I was growing up, the great flowering journey was to try to figure out how to get a *Playboy* magazine. Now I watch my kids grow up when the most amazing hardware pornography is a touch of the keyboard away. I certainly can't imagine that's all for the best. On the other hand, I don't see any political or primitive solution to things like drugs and pornography. Nobody needs a worse man than we are.

**MQ:** Certainly some things have changed. But it's kind of an exciting moment to be looking at music, yep in America, and power, and sex, and art, and romance. All that is on the table now in a way that maybe it wasn't 10 years ago. **B**

[illegible]

the *Southern Desert* is rightfully just as a group of immigrants attempting to cross the border illegally are confronted by Border Patrol agents. The title means "Yards of sand" and the experiential installation is as sacred as it sounds—a fully realized virtual reality that is at once deeply isolating and wonderfully serene.

Over the summer, Glavin traveled to the Frede Foundation in Milan, which organized the project, and then headed to the Los Angeles County Museum of Art and the Tambolet University Cultural Center in Mexico City. Describing the conditions stirred up by the work a difficult, because

"You cannot chat or take a picture," he says. "You can just experience it in the way, in the space, in the light." —Jeffrey Zuckerman

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By Will McPhail



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## DRINKS GENIE IN A BOTTLE

How VINTAGE SPIRITS became the holy grail of drinking  
*By Jeff Gordinier*

● A few months ago, I was summoned to a hotel event to review Manhattan's oldest restaurant, a place that's older than most people are old. The menu? Cognac known as Louis XIII, which is famous for (1) requiring a full century to be produced and (2) making a notable appearance in the lyrics of Rihanna's "Bitch Better Have My Money." I sat cross-legged at the venue's underground, Polynesian-themed, a dining guy who looks like the bartender so



photograph: Jeffrey Weinstock

a Truffaut film, brandished a pipette to extract the nose from a Baccarat decanter. (A bottle costs the same.) What followed was a ceremony of sniffing and contemplation before the knockout passed up. How did it smell? Vapor trails of deliciousness seemed to envelop each. One hundred years of vintage seemed in the air like libated, long-simmering ghosts.

Or was that just my mind getting carried away? Your nose goes on high alert when you're about to have a drink that was created in the midst of World War I. Take a lot of drinks, I have found myself drunkenly toasting spirits and legends—vintners, bartenders, and bartenders that were bartenders decades ago and have been probing dust at the back of our body's mythology subboxed. The affection for these (im)mortalizing time capsules is not necessarily a new thing, but over the past decade it has aged into a full-blown obsession. Old is new topology as a specialty at bars including L.A.'s Old Firehouse and Chicago's Milk Room, and the road back to the past has been paved by the likes of Young Republic and Amor y Amargo, in New York; Billy Brum and the Cities, in Chicago; Cose, in New Orleans; the Coterie Room, in D.C.; and Cose, in Seattle. There's a whole company, the Last Drop, whose spirits have spent years awaiting the world for abandoned coats of spirits that can be brought back from oblivion, it is rumored, and snatched up by connoisseurs.

Why have vintage spirits become the holy grail? Pablo Menzies, who owns Old Firehouse with Steve Grogan, compares it to the stubborn persistence of vinyl records in a world where music has been reduced to background noise. "People are going back to the source," he says, "faster than ever." "Everything today seems obsolete," experts like Brian Zepke and Roberto Jago of the Last Drop and Paul McGee of Milk Room will assure you the more dust that alcoholic beverage world does not guarantee it's going to be good to drink. On the Last Drop, they're not far more devoted than they put out 3 But the vintage and collectors also can't hide that Indiana Jones-esque glass as they eye when they talk about finding, say, boxes of rare vintages from French wine made before World War II.

What motivates this is not just the reputation of the label or the bragging rights that come with gifting from the last remaining source of a rare and valuable resource. Accord-



Come autumn, this is where you'll find us

Los Angeles: David Brown and his brother-in-law, Will Gustin, will transport a 1966 Ford F-100 to a restaurant in downtown L.A. Will Gustin's wine cellar is a secret hideout filled with bottles and new gear. The culture shock will be delicious.

Chicago: Jim Menzies, one of the philosophy guys of cocktail, teaches classes in his basement with Pablo Zepke. A bar opened by Frank Lloyd Wright.

San Francisco: A new bar is set to open from Paul McGee and his team at Bar Agricola. (It's the new season) and David Berley and Nicole Torres of Last Drop will open The Last Drop in the city's oldest neighborhood.

Greenville, South Carolina: Greystone, a 19th-century house, grows its own grapes, including white, long as a foot long—and has been an important part of the region's history since the 18th century.

New York: Aging, the state of the art, is a new restaurant by chef Grant Achatz of Chicago's Alton, is opening its first restaurant in the city. (It's the new season) and David Berley and Nicole Torres of Last Drop will open The Last Drop in the city's oldest neighborhood.

## Expertise



Don't rest, rest for the home team, and it's sweet by one of these doozy's to be sure



**Calling cards** There was a time when you carried a calling card and used it, signifying to others with people rather than writing. It's essentially as if it were the center of your universe. You can get back some of the magic of those old days with the Light Phone, a card-carrying device that lets you send and receive text messages. \$150, thelightphone.com



NIGHTLIFE

# SEX, DRUGS, AND DISCO

A new book celebrates the most EXCLUSIVE—and DEBAUCHED—CLUB in New York history  
By Ben Ratliff

Studio 54, in its first and most newsworthy incarnation, lasted less than three years, from April 1977 to February 1980. And yet, decades later, it remains the standard by which all other nightclubs are judged and found modest by comparison. The club is so famous for letting cool people in (like, say, Diana Vignoli on a white bench as if for hoping cool people are) that being turned away at the door, Nile Rodgers and Bernard Edwards of Chic wrote a song (which they called "Pack Up") which became the dance floor's love



THE REGULARS

Above: Andy Warhol, David Byrne, Tom Cruise, and Madonna. Below: The regulars at Studio 54 in 1977.



in "Le Freak." Donald Trump made the scene, too. It was a place where you might go expressly to be photographed, and also to do other things in the basement. It is central to the short history of disco, a flamboyant and inclusive musical movement, yet its [1] hole in disco's mythology is four of its boldest names. Each night, an amphetamine man in the moon hanging from the ceiling lit up after raising a spoon to his nose.

Member of its owners, Steve Rubell and Les Schlinger, ever wrote a book about the experience. But for its 40th anniversary, Rubell is releasing *Studio 54* (Harper, \$25), featuring hundreds of photos from the club's heyday, many of them from his personal album. Michael Jackson and David Bowie, presidential first ladies and news anchors, the *ENT* crew, Diana Ross, Tennessee Williams, Halston, Ray Charles, Richard Pryor, Vladimir Horowitz—a fairly broad representation of American achievement, and not a harder-to-cell phone number in sight. One of 54 are the pictures of the club with no one in them, and of workers taking up. It was, after all, a real building on a real street. **A**

photograph (right): Jeffrey Mouton/Red

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BY GARY

MUSIC

## SONGS FROM THE HEART

The workaholic frontman  
of **THE WAR ON DRUGS**  
finds beauty in (sort of) relaxing  
*By Dan Hyman*

For our week-end June, Adam Granduciel is sooooo tired he's almost asleep to rapid construction. "Oh, man, I'll be close with this record by August!" the notoriously perfectionistic singer-songwriter he lead with rockers the War on Drugs reveals, straining after hanging away at several songs in succession. Eight months later, Granduciel was still slaving away on what (eventually) became *A Dopey Unlabeled* (aka, the Philadelphia-based band's fourth full-length album, just now).

The title is fitting: He says he's finally come to terms with the borderline unhealthy work ethic required to create the kind of weird, heartland rock that some how makes you feel like you're in a wild, old stadium arena where you're listening closer to your roots, and vice versa. "How gotta make a band any more?" he says about connecting the intricate 18-minute lead single,

Expertise



You can't win them all, but myself you give me a win. Turning, because I am a very LARGE man a LOT of energy

## MORE SOUNDS OF SEPTEMBER



1 **The National**, *Songs for the Deaf* (4AD)  
The indie-rockers' latest is a collection of songs that are as much about the music as the music itself. The album is a collection of songs that are as much about the music as the music itself.

2 **LCD Soundsystem**, *Drums* (DFA)  
The band's latest is a collection of songs that are as much about the music as the music itself.



3 **Queens of the Stone Age**, *Villains* (Geffen)  
The band's latest is a collection of songs that are as much about the music as the music itself.



"Thinking of a Place?" But then hopefully you're able to actually enjoy it in the end.

"In the past, we were going to great lengths to create the illusion of the band still in a room," Granduciel says, when much of the time he was the one revealing the songs. This time, they opted for the real thing, bunkering down together for fifteen-hour days at SouthWest Studios in Hollywood. Granduciel was previously a trader for precious metals, but as a unit the band embraced its collective imperfections. "That's what became a never-ending force," he says. "Everything doesn't have to be perfect, it's just about making things." Take, for instance, the bonus guitar solo on the busy, nonstop "Pain." "According to a single rule, it's the best of these wonderful problems in it, but that's what makes it really great."

The isolated *Lost in the Devotion* (2011) was Granduciel's once under the radar six-piece band from their club to Radio City Music Hall, and then record will likely bring the War on Drugs even more fame. But the long-struggling musician says he's still at it less so to what finally worked. Finally, he doesn't want to know.

"If I'm going to off and figure out what it was, I'd probably be trying to find that again," he says. "All you can do is continue to deliver your music and just try to hope and trust that people are along for the ride." **B**



SPORTS

# GAME, SET...NAPTIME

Even baseball is changing its rules to speed things up. In time for this year's US Open, four ways to bring **TENNIS** into the 21ST CENTURY. By *Bob Eckstein*



## 1. We All Have a Plan to Catch

Tennis needs higher scores and more drama. Whenever a player is standing at the front service line, the points should count for double, encouraging a serve and volley game similar to how some pro players play. The ball will fly away each time they see the court's front line. Double points if you hit your opponent.



## 2. Monster Net

Use a net that is 100 feet long before each serve, making the game (for the referee to play, for the player to play) a game of tag. The net is 100 feet long before each serve, making the game (for the referee to play, for the player to play) a game of tag. The net is 100 feet long before each serve, making the game (for the referee to play, for the player to play) a game of tag.



## 3. Life Is Too Short for Two Serves

Instead of only the player doing a serve, let the other player, making only one or two serves for each strategy. Plus, the net will be 100 feet long before each serve, making the game (for the referee to play, for the player to play) a game of tag.



## 4. Let Fans Toss Their Own Hair

The US Open is played at the highest level, and if we get our way, we'll see the best tennis ever played. A symbol of the sport's future, the net will be 100 feet long before each serve, making the game (for the referee to play, for the player to play) a game of tag.



Julian Edelman for Joe's N joeyjeans.com

JOE'S



[illegible]

When I was around six, my mother discovered my collection of comic books. They were very small and old-fashioned, stuff like *Abolition Blues* and other booklets covered them. But she said, "You can read nothing books as you wish," and about a year later she gave me a *Walt Disney* comic book. It is about a boy in a remote village somewhere. They didn't let him's very gifted, so he comes to this specialist's attention. We can say that that would be of interest to anyone who is learning to read. "Oh, but a storybook for the child's imagination, but it was published in 1965."

**2. Wynonna**  
*By James Joyce*  
Once I read when I read it  
and didn't understand more  
than 10 percent of it. But I  
have read it several times and  
can't say the book is unenjoy-  
able. It's a masterpiece! But I  
don't know anything and  
my thinking about the world  
is more in a way the best  
characters in literature. The  
characters are human. As  
there is a girl. I can only  
double-plot. Wynonna is  
always something to read  
the real life. How it looks  
and feels. And there are always  
real life. Where there's nothing  
there's nothing there's no

[illegible]

—It's called the Great Seal.

premium clothing - master craftsmen





# BOOKS DEEP DIVES

Sex on campus, America on the couch,  
Freud on coke, and more  
*By Ash Carter and Adrienne Westefeld*

**4. Freak The Making of an Icon**  
*By Michael Chabon*  
Chabon's bestselling debut is a Freud compilation for posterity, but it's also a love letter to the pop culture of the 1950s, a time when the idea of a "freak" was a褒义词. The book is a collection of essays, stories, and a novel, all of which explore the idea of a "freak" in a way that is both nostalgic and contemporary. **Unaccredited: Poems 1995-2010** \$10

**5. Sing, Unburied, Sing**  
*By Jamaica Kincaid*  
Kincaid's latest is a collection of stories, all of which explore the idea of a "freak" in a way that is both nostalgic and contemporary. **Unaccredited: Poems 1995-2010** \$10

**6. The Asshole Survival Guide**  
*By Robert I. Jackson*  
If you've ever had a bad experience with a "freak," this book is for you. It's a collection of stories, all of which explore the idea of a "freak" in a way that is both nostalgic and contemporary. **Unaccredited: Poems 1995-2010** \$10

**7. An Odyssey**  
*By Homer*  
This is a collection of stories, all of which explore the idea of a "freak" in a way that is both nostalgic and contemporary. **Unaccredited: Poems 1995-2010** \$10

**8. The Shadow in the Garden**  
*By James Alan*  
This is a collection of stories, all of which explore the idea of a "freak" in a way that is both nostalgic and contemporary. **Unaccredited: Poems 1995-2010** \$10

**9. World Without End**  
*By Frank R. McClellan*  
This is a collection of stories, all of which explore the idea of a "freak" in a way that is both nostalgic and contemporary. **Unaccredited: Poems 1995-2010** \$10

**10. The Asshole Survival Guide**  
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**11. General of the Center of the Earth**  
*By William S. Burroughs*  
This is a collection of stories, all of which explore the idea of a "freak" in a way that is both nostalgic and contemporary. **Unaccredited: Poems 1995-2010** \$10

**12. The Shadow in the Garden**  
*By James Alan*  
This is a collection of stories, all of which explore the idea of a "freak" in a way that is both nostalgic and contemporary. **Unaccredited: Poems 1995-2010** \$10

**13. The Shadow in the Garden**  
*By James Alan*  
This is a collection of stories, all of which explore the idea of a "freak" in a way that is both nostalgic and contemporary. **Unaccredited: Poems 1995-2010** \$10

## GARMIN.

THIS DAY IS MIN.

beat yesterday.

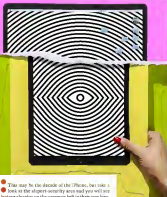
Garmin watches shown: Fenix 3, Fenix 2, Fenix 1.



## TECH

## DITCH THE LAPTOP?

The new wave of TABLETS might be all a biz traveler needs (and will save your back) *By Kerin Sontumwong*



• This may be the decade of the iPhone, but take a look at the slimmer, sexier apps and you will see laptops lagging up the conveyor belt in their own lane, a kind of First World hell and chain we rely on for "real work" (i.e., time not spent on Facebook). Though they became ubiquitous in the early '90s, they're somehow still ruling over our on-the-go lives.

The tablet was supposed to be this liberating bridge between those clunky laptops and our phones. We could use these fantastic slabs to polish Power Point presentations on a business trip and feel like a couch holding a clipboard with the same play that would lead to championship glory. We could throw these lightweight devices into a carry-on without thinking twice. They were the promise of a new mobile creative class, bringing out the inner artist to all of us. Even those with much busier would find life they dwelled in much less.

Monday, though, if we're being honest, sudden turned out to be very good for watching Twitter in bed. Sure, your information, eventually. When it came to work, we still prefer read to less late our aging laptops.

## Expertise



When it comes to a notebook, make it a tablet.

The idea of the tablet as a magical work device is finally coming to fruition, however. The device that's leading the business-tablet revolution is Microsoft's Surface Pro (\$900). It's a wonderfully original device with innovative accessories like a magnetic stylus and an old-school status knob that you press on or off the screen to control some applications—it brings a bit of the analog to the digital world. Oh's popular with word-text types for this reason. When you want to use it like a laptop, you can pop out an optional, Alcantara-covered keyboard and pop out its kickstand. At least then two pounds, it runs a full-on version of Windows 10, just like your desktop model.

The latest device that is the iPad Pro has caught the "real work" bug, too. The new 10.5-inch version (\$649) can accommodate a case with a full-sized keyboard—so more typing with the posture of a T, not. The high-resolution screen is the most mind-boggling you've ever seen on a mobile device. And when it's 11 inches out the fold, it will bring a slick multi-tasking experience that will make any laptop jealous.

For those who really want to lighten the work weight, Samsung's Galaxy S6 Edge (\$729) can be like a full-sized computer. It's a sleek like company has dubbed DeX, you can attach the phone to a monitor, keyboard, and mouse and pretend you're back at the office. DeX may show up in hotel rooms soon—for many, that would be a more welcome necessity than those noisy, screeching office alarm clocks.

Are you prepared to take the no-laptop plunge? I can attest: It's not that hard. I recently traveled with just a Surface Pro and the office did not mind too much, as for I could talk. You can do it, too. Now, if only we could learn how to leave actual work behind while traveling, that would be a world-changing development.

**Get hooked:** You may not think you're a chain-smoker person, but maybe you are. That's the right when it comes. The BSM MSA 100-G is battery-powered, so you won't have to deal with gasoline or gas. A small fire, get it started. Just pull the trigger and start smoking—there's around 100 cuts in a single charge. It makes the lighting the regular glasses of coffee. It's wood-scented to everyone. Really, you should try it. \$990, gold-plated case.



GARMIN.



# the Code: How to wear the season's new styles

## THIS COAT'S A CINCH FOR FALL

It's what you'd get if a  
**TRENCH** and a  
**SMOKING JACKET**  
went for a roll in the hay

Nothing carries the weight of a good coat. It's your first and last impression, the final layer that completes a look. We're starting the season with a standout: the robe coat. It's like a trench, but softer—stripped of buttons, pockets, straps, and epaulettes, the most brooch-like option with a snub. It's got the elegant drape of Old Hollywood tailoring, but it's a favorite with *Bad Boy's* crew guard (and *Let's not ASAP Rocky* are both fans.) And it's the coolest way to bundle up without looking like you're an idiot. —**Jon Worth**

Over \$600: **THE** Burberry  
CASHMERE COAT (\$4,400) and  
key (\$1,000) by **Coach**



## 100 YEARS OLD AND STILL A KNOCKOUT

Nothing says power—and pedigree—like the CARTIER TANK.

AN IRON BRIST  
BENJAMIN ALI WEARS  
HIS CARTIER TANK ON THE  
SET OF HIS DRAMA, "THE  
GLADIATOR." HE'S THE  
HEAVENLY BODY. IT'S BEHIND  
ONE OF THE WORLD'S MOST  
FETTERED WATCHES.



● Think of the Cartier Tank as the Rolex of watches. Designed 100 years ago by the French jeweler Louis Cartier, it was as revolutionary as Ali was—as unbeatable, making of elegance and power for ever that feels current even today.

When the Tank was created in the closing months of World War I, pocket watches were the standard. But with the invention of the airplane and the automobile, men of status needed a timepiece they could wear on their wrist. Cartier ingeniously made something strong enough for the field and light enough for your wrist.

Legend has it that Cartier based the design on Franer's P.T. 27 tank, and then looking to thank the American military for sending the

side in the Great War, he gave a prototype to General Pershing. Since then, the Tank has attached itself to countless personalities, showing up on the wrists of everyone from Andy Warhol to Prince William. It's also a favorite with men in the fashion world, owned by Yves Saint Laurent, Tom Ford, and Thom Browne.

"It's the cleanest watch ever made," a watch designer told me when he saw one on my wrist. "It's all I wear," he said, pulling back his roll. "Nothing else compares."

A century on, it still packs a punch.

—Michael Mautz

Cartier Tank watch (2010) by Cartier (2010) by L. & C. 100 years (2010) by L. & C.

photograph: Ben G. G. G.

www.cartier.com | 800.368.2464



TALLIA



## HOW I GOT MY STYLE

JAMES FRANCO

28, Los Angeles

**The actor-director-writer-you-name-it (most recently the face of Coach for Men) talks good cologne, BAD PANTS, and why he's ripping a page from GOSLING'S BOOK**



● Mid-century modern  
● I would call my style classic American. I think of the '50s through '70s. Personally, I know a lot of people in fashion, so they help me out with my wardrobe. Faber made it connected with Coach because of their attitude the vintage American style, the rebelliousness. It's right up my alley. And the fragrance just went with this—so I became more



casual. I think navy and rust about personal presentation. You want something interesting, something people will feel comfortable around. Colorwise, in the '60s, I had these things called jams. They were halfway between shoes and pants, and very colorful. They were not good. They were a limiting color way of food. I didn't learn how to dress myself until—well, until about a year ago. I like stuff that doesn't constrain. "This is major presentation." Stuff that feels relaxed. Something to show us. One article I really like is Don Cheadle. This gets a



Classroom from my right. The new Coach for Men fragrance. Don Cheadle's TOT appearing in luxury show London is New York Great gallery this. Cheadle is James Franco in "Hail" instead of Cheadle is more Franco in "Hail" The Denver's new gallery of Franco's more. Jack Kiersey, in 1999

Notes: Clothes and accessories by Coach; \$199



wide-ranging practice. He does sculpture, and he does find the paintings and paintings with a clever eye. I used to own a lot more art, and then I was donating some of my own stuff, so a lot of the art went. That's a lesson learned. One man's trash... it's the great thing about acting is you get to try everything. The Denver



One page 87 gave me an excuse to do a real "fit" and not just be a hanger—I didn't have it. I put into the clothes, too, even though they were tight. I forced me to get in shape. Set dressing: Watch up of Ryan Gosling's movies and you're like, "Wow, look at that!" He's got the new pants jacket in *Drive*, the leather jacket in *The Place Beyond the Pines*. Windbreaker can be such a big reveal of character. The classic example is James Dean in *Jailbird* or Clint Eastwood in *Dirty Harry*. I'd like to be more involved in some kinds of collaborations. —As told to **Jon Burt**



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## BOOT UP

Who knew something HAND-SEWN could be so DAMN TOUGH?

\*\*\* If you're looking to get some out of your shoes, look no further. Crafted by industry veteran Tullio (who left to start an investment business only to find that the brand was an approach that a both original and global. Shoes are designed in Manhattan, but are made in Italy and leather (sourced in Sweden) before each pair is hand sewn in southern China. After they're made from a single piece of leather—a process known as a shoe like shoe to match to the shape of your foot. Now the

company is applying that same hands-on method to a range of heavy-duty hiking boots. Price: \$150. The boots have "been made" not only of a hand and a lot of a strong men. With a polished sole, top and heel reinforcements, and GORE-TEX® lining, "they can be worn in any conditions," he adds. And don't worry about wear: "If they're out, they're out. But they're made of the same in Italy and Manhattan."

—Mike Sullivan

Photo: (P) 2013 by Peter Lindbergh



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the Code:  the High

WELCOME TO PEAK STYLE SEASON

Esquire fashion director NICK SULLIVAN lays out the building blocks of an unbeatable FALL WARDROBE

For my man who  
• cares about his clothes,  
in a September, not Jan-  
uary, that makes the rest  
New Year's of style. That's  
when the weather finally  
allows us to wear what  
I actually want. Instead  
of those drearily conspi-  
cuous suits, Rich said, I put  
on everything I've stored  
for the past six months:  
flashing out-dated wigs,  
swelling heels, and  
understressing old friends.  
That season, for in the  
store to rearing my  
wardrobe, too interesting  
in updated proportions  
and experiencing wild  
textures, the ultimate fall  
dressing hack. Here are  
some of my top picks.

## 1

**A Stranger's Case**

**Tapestry**—like suit pockets—show signs of getting larger and more in demand for a long-growing reason: they haven't broken out fully around the middle. A strong visual texture helps a coat, like the one from Comme, work with almost anything underneath.

## 2

### A Manual Time Sheet

**Greene's line-up** looks [B7000] have a pronounced arched toe supported by stiff British components, and a lull to match thanks to an exaggerated Gaoyster welt. This makes them great for waterfords and knicker-dolls. Maximalist and done.

## 3

## Ailpungy JEM 16

When plugging in levers, the roughest-looking texture should always be farthest from your side. A shirt should have the least wear, but it doesn't have to look like that. The processed option from Bag-Nail CS2980 has a pretty good look, like it's been through the laundry a couple times.

## 4

#### A Worthwhile Jacket

colored jackets aren't just for hiding the heat. This family's warm and cushioned blazer from Amudesign brand *Wife-Lovers* (\$13,000) adds warmth like a confidant and style to the backseat.

## 5

**As a Member of the American Society of Professional Engineers, you will receive:**

Five-pocket jeans is anything but denim and a great way to show off a dressier outfit. These trousers from **PTBO (327)** are made of brushed, double-faced cotton for a smooth feel.





FUTURE IS TIGHTER HERE TO GO  
 ONE EASY TO GO (SEEKING)  
 BOLDLY BACKLASH  
 WITH NEW LAPPES AND  
 LOTS OF SWAGGER

**Q** I studied an article in *Forbes* for years, so a lot of the collection was inspired by British culture—we're working with floral fabric but trying to make them as familiar as we can. And music is a big part of it. There are generations of music in this collection. **Q** Does it represent your women's heart? **SM** I picked out some of the things we do in women's wear and introduced these into the men's series. I don't see a massive difference between what men and women wear out of their wardrobe. **Q** And there have been men who buy, right? **SM** Yes, the collection was built with ladies. We're a ladies-only house, the dress is a very lady and style is because

**EQ:** What do you hope to give guys with these clothes?

**EM:** The men on my aspiration boards, they're jealous. They stand out. I ask myself: *Why were these guys able to wear these clothes first?* *Why did they start wearing it first? House? Where did you see that first?* I want to give men an instant following, but at the same time I'll give them something with a sense of humor, or something odd, cute, and that works! That's our approach to men's wear—not to be conventional.

—John and Susan

Alumni-Paul McCauley, senior, is giving Stella while mom Linda (top) watches her go off to college. (Photo by Joe Papp)

**FOR THE RECORD: TALL CHIEF**  
A BOLD COLLAGE: PUTCH  
PROCEEDS: JACQUET  
DETAILS: AMP UP A CLASSIC  
CAMEL CRUIZ, WHILE  
MOUNTAIN L'VARE  
WEARING: HANG PIVOT  
MONEY: HAVE THE SACRIFICE  
STOLE: FOR A TUCK

[illegible]

photographs (above and left) TIFFANY STRICKLAND





## RYAN GOSLING HAS ANOTHER KILLER LOOK

That SLICK TOPCOAT in *Blade Runner 2049*? Further evidence that the actor is allergic to bad clothes.

● Much as we may talk about runway trends, nothing shapes the American man's style gentler (or the big screen). (See: *American Gothic* and *American Psycho*, for starters.) So when the first trailers for *Blade Runner 2049* hit last year, we were psyched to see the new replicants and the old Deckard, but we

replayed the clips for another look at Ryan Gosling's new. Sleek, bearded, and knee-length, it's a Western-railway mash-up, the kind of trademark costume that can define a character. We hit replay a few more times, then got on the phone with the movie's costume designer, Brandy April.

"It's the same world, but it's warmer, it's dirtier, it's slushy, it's not a nice place to be," April says of the new film, set in October and set about 30 years after the original. Gosling's cost



SIMON... I'M  
HUNTING ROBOTS  
BECAUSE TO GOSLING,  
BLADE RUNNER ISN'T JUST  
THE YEAR 2049  
LOOKS A WHOLE LOT BETTER  
THAN WE GOSLING



uming — April's last word in April's costume — the new April's sleeker look from the top of the show the cost of 1980s films.

was partly inspired by Decker's 1963 trench, updated for the elements, so the heavy-duty downer is made of canvas, treated with a waterproof coating, and painted a graphic green-brown of coppers or buttons, the jacket has a concealed magnetic closure — which makes for a sleek, futuristic look — and the collar pops up to form a rubber-like mask. April says that it



not to pollution but also advice the did it because "It looks cool." Finally, the Gos added his own touch. "He wanted the far collar," April says. "That wasn't there in the original."

The coat's already sported plenty of hoodies, so the Web, but guys who

want the graphic article shouldn't give up hope. The crew made about 15 jackets for the film, in a room for some details and available damage. "I don't want to tell you the whole thing, but by the end it's full of holes and holes," April says. We love that adds character. —J.W.



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## STRAIGHT FROM THE SOURCE

Think of them as small-batch hair-care products—made by the country's best LOCAL BARBERS

There's no excuse for a bad haircut anymore. The apothecary barber-shop movement now blankets the country like a plume: barbers, and guys know just about anywhere can get expert straight razor shaves and extra-sharp flicks, making every man's wish to clean nearly instant.

But it doesn't stop there. A bunch of our favorite shops have gotten into the product game, turning not promises and shaves creamers read tested by top barbers. If anyone knows what works on your follicles, it's these guys. Which is why we're highlighting some of their best offerings below.

—Michael Hoffmann

- 1. Rudy's Conditioner**  
Rudy's barbers shop has a reputation for its beard care products. This conditioner is a great addition to the shop's line of products. It's a natural, water-soluble product that will help you keep your beard soft and healthy. [rudybarbershop.com](http://rudybarbershop.com)
- 2. Fellow Barber Shampoo/Conditioner**  
The original Fellow Barber barbershop is the best of the best. This shampoo and conditioner are made with natural ingredients and are perfect for keeping your beard soft and healthy. [fellowbarber.com](http://fellowbarber.com)
- 3. Beard Clank Beard Oil**  
New York's oldest barber shop has a reputation for its beard care products. This beard oil is a natural, water-soluble product that will help you keep your beard soft and healthy. [beardclank.com](http://beardclank.com)
- 4. Panerunt Beard Cream**  
Panerunt barbershop is a great addition to the shop's line of products. This beard cream is a natural, water-soluble product that will help you keep your beard soft and healthy. [panerunt.com](http://panerunt.com)
- 5. Rudy's Barber Shop Beard Oil**  
Rudy's barbershop is a great addition to the shop's line of products. This beard oil is a natural, water-soluble product that will help you keep your beard soft and healthy. [rudybarbershop.com](http://rudybarbershop.com)
- 6. Rudy's Barber Shop Beard Oil**  
Rudy's barbershop is a great addition to the shop's line of products. This beard oil is a natural, water-soluble product that will help you keep your beard soft and healthy. [rudybarbershop.com](http://rudybarbershop.com)



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## NEW EYES on VIETNAM

## HOW DO DOCUMENTARIANS KEN BURNS AND LYNN NOVICK GET CLOSER TO THE TRUTH? WITH OPEN MINDS AND HEARTS.

By Adam Grant

Ken Burns and Lynn Novick have made some of the best documentaries on TV, from *Blue in the Face* to *Prohibition*. Their new project is *The Vietnam War*, a ten-part documentary that premieres on PBS September 17.

As an organizational psychologist, I was curious to hear what they learned about making better docs when it just so happened that, really terrible accident got their show on leadership and the art of communication.

Adam Grant: One of the worst decisions we all face is called "a collection of commitment to a living course of action." It's where you make an initial decision, it doesn't give you, and the impact of recommitting you end up doubling down. The Vietnam War is widely seen as a choice case. What should we take away from it? Ken Burns: The studied leadership of all of my

life, and it's clear from Truman on that decision making processes within an domestic political considerations. A decision really by the way of saying, "Am I going to be involved?" When you see in Vietnam is a crushing mix of bad decisions that are made in the highest levels in the White House. Sixty-one years and years of our foreign policy and billions of dollars—most of course on and tens of thousands of American lives, not to mention millions of Vietnamese lives—because you don't want to be the first president to lose the war. "Will I get reelected?" he comes a load of dog that permeates you to be associated with bad policy positions. Lynn Novick: You see leaders from Eisenhower, certainly Kennedy and finally Johnson, agonizing over the fact that they don't see a clear way out, and they don't know it's worth it, and yet we keep on pouring more



photograph: PHILIP JAMES GILLIEN

## THE 12-MINUTE HOTEL-ROOM WORKOUT

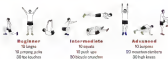
What you don't have TIME to hit the HOTEL-GYM

whenever you have a room you have." Take a look at the many exercises that night, remember that No one suggests you stay for 12 hours. It's a matter of time, and you can make your stay—even if you can't make it to the hotel fitness center —in 12.

It's not even based on training," says Noah Horowitz, trainer to jay-z, setting stars like Justin Bieber, founder of Humble boxing gym, and home life Instagram personality @noahhorowitz. "If you want to be healthy by night, pack it." You get a couple of exercises, you do them in order, you repeat them, and you keep going for

## CIRCUIT MAKERS

Pick a routine and cycle through as many times as you can in 12 minutes, taking 30-second breaks at four-minute intervals. Or, work your way through all three.



**Beginner**  
10 lunges  
10 jumping jacks  
30 toe touches

**Intermediate**  
10 squats  
10 push-ups  
30 bicycle crunches

**Advanced**  
10 burpees  
30 mountain climbers  
30 high knees

## THE GOODS

SNEAKERS SO LIGHT, YOU'LL FORGET YOU PACKED THEM



**New Balance SAT Classic**  
The lightweight mesh upper takes a Pave II midsole, which is 30 percent lighter than those of competitors in the category. \$100. newbalance.com



**Adidas by Heller AlphaBounce**  
Heller paired with Japanese fashion house Gabor to create a sneaker design with a comfortable, visible midsole. \$90. adidas.com



**Nike Free RN**  
With a 3D print of upper and sole that expands and contracts with your movements, it's the closest thing to no shoes at all. \$100. nike.com











19

**The Collected Works of  
ROBERT RAUSCHENBERG**

At a new exhibition, painter **DAVID SALLE** introduces writer **JOHN H. RICHARDSON** to the work of an artist whose collages and "combines"—built from junk he gathered in the streets—changed the face of contemporary art

David Salle crashed through the doors of the art world in the 1980s, trading subjective (but shocking) and provocative. In *The New Yorker*, James Macdonald said his paintings were "like an ugly sound." In *Art in America*, Peter Schjeldahl called him a "our guide to Hell." Today, he's my guide through the new Robert Rauschenberg retrospective—slowing through Section 17—at the Museum of Modern Art.

Salle's been studying Knechtelberg's work since he was a teenager, and later became his friend. But once we get to the exhibition, he becomes part of it, too, including a room, shared pool of building mud. "This planted a lot of trees," he says. "Not all of them bore fruit."

We consider a pine called *Ulmus* (*Ulmus* *sp.*), basically a small wooden block carved by man. She wonders if it looks dated. "Oh maybe it just looks like the work of a young artist, which is what it is."

Critics put a high value on artists who work turning points in art history, so they tend to focus on Baschenberg's pivotal role in the transition from expressionism

to pop art. Seale's more interested in the art itself. So we spend most of our time with work from the mid-1950s to the late 1960s, a stretch of glory few artists have equalled. During that time, Seale says, "Bob had the visual equivalent of perfect pitch. It was as if he couldn't do anything wrong."

He stops in front of a staffed post with a tire attached to it. This is Manoppo, one of Eisenberg's most famous "volumens." The radical idea of making painted canvases and real objects is often described as Eisenberg's biggest contribution to art history, and Manoppo is the example critics typically single out. I think it looks ridiculous, but still breaks into a smile. "Imagine the artists who would enter the Castell Gallery in 1949 and see this for the first time," he says. "They must've just thought, *Clay!*"

"No. They must have thought, *Oh, yes, I grow up.*"

I look closer and notice that the girl is standing on a pedestal—a very good one. I ask if Renaissance was saying that nature and industry triumph art, or that art is the foundation of all things.

But this is another approach. He rarely talks about philosophy or ideology or the allegorical meaning of artworks. What matters to him is the artist's character, and the struggle "to distill the history of art through his personality." To see that, you look at the decisions he made: "Every artist is a chooser," Solé says, "and out of those choices a distinctive personality is at some point revealed."

"If you choose something," Sells continues, "you then have to decide where to put it. Bob was brilliant in that regard. He would walk down the street and pick up an old street sign or coat-of-arms, some damaged piece of scenery that had been run over, literally and figuratively. It was always meant to be there."

Where did that idea come from? The critics cite Marcel Duchamp, but Selie brushes that off, too. It's

more helpful to know that Rosenzweig grew up in a fundamentalist family in Texas, went to Paris to study art, and had love affairs with men as well as women. He was a conducer in every sense. "His belief in the righteousness of that, how it connected to his own sense of freedom, allowed him to so merge his art to the point where he was able to create the illusion of delivering big chunks of life itself. Most artists aspire to that, especially in those days, but Bob outdid them all."

tion, how he sets up the context for the propositions. He outmaneuvered his way through the painting with a big brown-painting brush and a can of white paint like a wizard." And Rosenzweig "was supremely self-confident—not arrogant, not when I knew him—but he knew the gambles he was making and pulled it off every time."

Belle leads me to Winter Pool, a concrete of two vertical canyons bordered by wooden ladder. When he tells me it's a perfect work, one of the freest, I start thinking. A ladder is both a goal and a tool for reaching high places, right? But Belle stays fixated on the "view," pointing to the contrast between the reality of the ladder and



kind hardware stores give you  
to take home.

Safe room: In the dining room of a friend's spacious abode, where it seemed part of the sophisticated decor "It didn't fight with anything in the room," he says. Back then, he wondered whether the painting's many elements cohered into a drama. Today, he sees it differently: "Bob really knew how to let forms and masses invade and affect each other," he says. "That emerges: the surface and what the structure were something bigger. It has you a sense of life."

He points out how the "compositional axis" of the painting binds the elements of the painting together, connecting the top to the bottom. He calls this "the lyricism of the shared and, the unshared and."

The intricated spaces where the images and objects meet are important, too, he says. "It's not enough to note that he combines a *Horrorific* with a cartoon. You have to see how he gets from the *Horrorific* to the car-

the "illusionistic spatial quality of the paint surface," and the way that makes you "shift back and forth between the poetry and the actual thing!" He goes on: "You don't question it, you just go with it. That's Bush's art."

THIS back-and-forth motion is a constant issue in his own work. Selfie admits he maybe he's taking it a little too personally. But isn't that exactly what he teaches? To feed with your senses before processing with your mind, to listen for the dialect of each artist, and then—out of all—to take the whole thing personally. Because if you don't take art personally, what's the point?

I ask if he remembers how he felt the first time he saw Hitler dead.

"Happy," he tells me  
"Hiya?"

"Yes, Glorious," Seils says. That's why he loved Rauschenberg's work as a teenager and why he loves it still. "What that it's uncoiled or simple minded, but it's so serious. It honors your eye." ■



confirmed at low  
concentrations

Every artist

Illustration: Mike Brando





## James PATTERSON

The world's **HIGHEST-PAID** author, 70, on his first **BIG SPLURGE**, the **BEST ADVICE** he's ever received, and his **RIDICULOUS HOUSE** in Palm Beach



WHAT'S IN HIS WALLET?  
Investments.

● If they're willing to put it on the table, take it. Take it all. J. Walter Thompson [the global advertising firm where Patterson was a CEO] really seemed to sell me down. That was in 1987. Thompson was being threatened with a takeover by private equity? WTF, and they didn't want to lose me. So they offered me three possible packages: I had an advertiser who represented Tom Cruise and Superman—Hogan Karsner—Christopher Reese. I asked him which package I should take, and he said, "All three. If they put it on the table, they're willing to go." And that's exactly what happened. My father was a cheap bastard. He grew up in the Newburgh [New York] posthouse, which he called "the paper," and his mother was a charwoman. So that's what he brought to our family. The only trust was my sister and I got to go on a double fence every Sunday. Otherwise, it was a very frugal existence. Right now, I probably have three or four hundred dollars in cash. But I remember having a twenty- or twenty-five-cent allowance for the week when I was around twelve. So

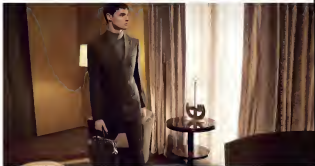
had to really think hard about what you were going to spend your money on that week. I remember once, when I was an altar boy, thinking hard, "Let's go to Tostitos [Mexican eatery] and buy french fries!" And we sat on the hill as the night came on, shivering there. It was like eating out at a fancy restaurant. I could still taste them. A little greasy, too much salt—just spectacular. It was a splurge, man. My wallet has weird things in it. I have cash, American Express, and Visa, my driver's license, obviously, and the card that allows you to bypass the crowds at airport security. But I also have a little space gun, for when people stop me and ask for my autograph. And then I have a one-dollar bill signed "Happy birthday, Chang," by my best friend because I lost him in golf once. And I have my June and July calendars, each on a piece of paper folded into the wallet so I can pull them out because I don't carry a phone—the book was spread. I almost never carry a phone except when I travel because the idea of spending some insane amount of money to make a call in a hotel—I'm like, "What? Seriously?"

We have ridiculous house destruction in Palm Beach [Florida]. We bought it in '08, when people weren't spending money on houses. It was a real wind, but it made a lot of sense financially. The house is much bigger than we need, and there's a tiny little bit of golf about it. On the other hand, I love being at this house.

I may have been a little too conservative in terms of overpaying, with my parents being so frugal and my grandparents living through the Depression. But I don't look at it with regret. I mean, a regret would be if I maintained somebody, or if my partner left and I loved her, or if my lifestyle led to my body being diminished before its time. But money? Eh. Of course, it's easy for me to say that at this stage, because obviously I don't have a lot of financial fears.

I'm not a gambler, but I'm learning. I have one friend in Florida who's teaching me. He says, "It's kind of silly... Why do you want to have all this money in the bank?" So every once in a while, I'll do Netflix. But that's hard for me. We finally went to Maui, and it was 2014—time when I knew that that happened [I'm all for the theater, but I don't know what that is]. Some people I know in Florida, on the other hand... There's one billion, a billionaire, and he has this incredible wealth. I was trying to understand what it takes to be like that, and he said, "Oh, none of the things you think to do with it or what I like. This is all just investment." I don't understand that.

You go to some of these parties down here and you say, "What, you spent how much on this party? There's million? Really?" My last birthday party was in the backroom of a little Italian restaurant. I told people, "Please, please, please don't bring presents." But then I gave everybody a present, and kind of a nice one. I said, "Birthday parties should be about what you want, and I don't like presents, but I like to give stuff to people." We always give Christmas presents to bookkeepers. I always get the most letters from them, because it's like money falling from the ceiling. I think we need bookkeepers, especially right now. Honestly, the world would be a better place if bankers were still around. Ralph Waldo Emerson said, "Money often costs too much." And it does. I mean, a lot of the people that my son goes to school with, they're going into investment banking, like "I know [I'll have to do those ninety-hour weeks and I'm pretty sure, but I'll be a millionaire]." What's the rest of how you want to live your life? —As told to Julie Dilich







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**S**SOME GUYS FOLLOW  
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GUYS MAKE THEM.  
**T**THESE GUYS  
(AND ONE WOMAN)  
OPERATE ON A  
WHOLE DIFFERENT  
LEVEL.  
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## THE GUY TO GIVE YOU A DRESSING DOWN

☞ What do you look for in your clothes?

A black and white portrait of a man with short, dark hair, wearing dark sunglasses and a dark jacket over a light-colored shirt. He is looking slightly to his right with a serious expression. The background is dark and out of focus.

100



—Archieva Nauka Zvezdy

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"I'M NOT THE EPITOME OF BLACK MAGELINITY, BUT DOES THAT EVEN EXIST?"

— *Revised 4 times, 2000 and after*



# DiPLO

PRODUCER

THE **RAW** MIXING J. 11

**Q:** (How would you describe your style?)  
**A:** A mix of Tim Flint and Steve McQueen.  
**Q:** What did you wear growing up?  
**A:** I found a shop that printed shirts on our small town in Florida, and I would bring T-shirts from a thrift shop and print a track I made from the Internet. I made alternative music from bands like De La Soul or Run-DMC or Marilyn Manson. I was very D.I.Y.  
**Q:** (How) you picked up any style tips from your collaborators?  
**A:** Someone like Will Ruff is so lit, I was always look to his Instagram to understand people's fashion independence. Other guys like Frank Ocean—a lot of my friends in L.A.—are great in the way they dress and have that real effortless. It's like you're trying and feels like you're trying, maybe you should just do what you want.  
**Q:** (How) do you handle dressing for the red carpet?  
**A:** I'm still new to that—it's never knowing what not to do. You just don't want to look like a mess. I like the Gracys—places I can wear those outfits in a night and try to look like I had one. —As told to *Jon Nash*

"YOU JUST DON'T WANT TO LOOK LIKE AN ASS."

Light



## Evan RaChel WOOD

Apparel

THE ONE WHO  
WEARS THE PANTS

• Trending genre: glitz rock?—that's how Evan Rachel Wood, still riding high from her last big acting role, is making her style. So the various short-haired blond Hollywood Wood went

to wear only hats during her last season as proof that not every girl belongs in a powdery princess gown. That pledge fit Wood as a guest between Marlene Dietrich and Ziggy Stardust in every vibrant, bedazzled, nuptial moment and sleek, slicked-back updo.

"I'd like to be the next of role model I wish I had growing up," says the *LEAVE THE WORLD TO COME* actress, musician, and future doctor, who also David Bowie and Yoko Ono as her heroes. "It shows just how much work there is to do when a girl wants just what it's like to be a star." At prime time, Wood received her second major Emmy nomination for her role as free-thinking Dolores Abernathy in *Westworld*. On TV's big night, you can bet she'll have the red carpet on lock. —Adrienne Hirschfeld





Best (\$1,000) and shirt (\$100) by Benetton; brooch and rings: Isabella's.com

"I'M NOT HERE DOING ANY THING—IF FASHION WANTS A PIECE, THEY CAN HAVE IT."

—Race Imboden

## Race IMBODEN

Fencer  
**THE  
SWASHBUCKLER**

*Talking with the  
pint and runway model who  
just is happy  
to be an Olympic medalist*

**Q:** How would you describe your style?

**A:** I try to mix street and buttoned-up, high-end styles. Like wearing a suit with a pile of beat-up sneakers, or tucked jeans with a linen button-up.

**Q:** Any favorite brands or designers?

**A:** I've just tried to mix brands. I look for pieces, and I like to look to vintage stores for guidance first—places like the Rose Bowl Flea Market in L.A.

**Q:** How do you move between modeling and fencing?

**A:** The two worlds are polar opposites. The trick is trying to connect between the two, by building with them. Modeling: Fencing will always be my first love. I was crowned after being on TV as my first Olympic Games. I used to be doing my thing—of fashion wants a piece, they can have it.

**Q:** Are there distinctive styles in fencing?

**A:** Fencing is extremely stylized. One style of fencing is your Epeeist. Some fencers are aggressive and rely on strength; others are quick and rely on tactics. A lot of people look for the one way to play the game—I think I'm more flexible than my competitors. —Arielle Le Feuvre

Imboden: Photo by Tom Lauder for the New York Times; Photo by Michael Grecco for the New York Times



Architect  
Kulapat Yantrasast, owner of Play Store  
with Q&A by Sarah

**Q:** Kulapat Yantrasast may work with concrete, but don't call it so flexible. The Bangkok-based artist and creative director of design firm w113 is known for creating spaces that complement the culture and ensure they continue, not along the high-tech road. Rapid Art Museum and L.A.'s newly opened Marciano Art Foundation. For the latter, he transformed an abandoned Bangkok Rite Market Temple into a vast, 100,000-square-foot gallery space that houses the art collection of Gavin from London Paul and Maurice Marlowe. "I see it as a collaboration," he says of the project. "Like we're playing music together."

The last seven, Yantrasast believes beauty could best be described as punk rock. It's a light reference to a collection of about twenty jumpers—utility wear that was early from working in night. His favorite last idea, Jonye Whitehead Concrete Art Group piece and five marker (each colored by age and year). The look has evolved over time, he says. "When I was young, I didn't quite fit in. When you don't fit in, you part and find out what you are." —Emily Randall

## KULPAT YANTRASAST

Architect

**THE DESIGNING MIND**







# KHALID

THE VALIANT

At the beginning of his senior year of high school, Khalid Robinson moved from New York to St. Paul, Minn. He knew he'd have to move fast to make an impression. "These people have less than a year to find out who I am," he remembers thinking. "How can I use the way I dress to help them understand me?" It was good practice. A year and a half later, he would cover the world to go to know him with the release of his debut album, *Free Spirit*. (The world, for its part, has been more than receptive—his single "Loco" has been streamed more than 24.8 million times on Spotify alone.)

So what's he wearing with those clothes? Khalid's campy suits, pops of color, and that vibrant, flaring mane. A lot of his speak-as-a-gay who's cool, comfortable, but never flashy. He knows his place in a world of vulnerability and risk. It's up to him to keep you honest. "I had to learn—the path isn't always the right one."

Khalid's second interview with *Rolling Stone*, and his, and his. And if you don't like it, he'll say he's already on his way to the next. "There are always people who don't like the show," he says. "I just say, 'Good thing they're on my list, not yours.'" —*John Kiser*



Khalid (2019) costume  
by John Robinson for  
New York

# DAVID MUIR

Reporter

THE NEWSMAN FOR  
RIGHT NOW



David (2019) suit by  
John Robinson for  
New York

Each night on ABC, David Muir greets America in a style you could describe as the bottom of the screen "next, go anchor." This dark suit, simple white shirt, solid dark tie. It's a dress, modern look, not trendy, just authoritative. No small thing, in his line of work.

It's no small thing for an anchor, because we can see a guy like Muir right now. There's nothing in the world to be one on one with David Muir back in January. The president has just told Muir to "take a look at the Pew reports," which he says support his claim that millions of fraudulent votes were cast in the last election. "I called the author of the Pew report last night," Muir responds evenly. "And he told me that they found no evidence of voter fraud." The president looks angry. Muir presses on.

It was a long night, he says. "We are reporting to a divided America every night. I need to ask the question: the people at home want answers. Especially in a divided time."

World News Tonight with David Muir is the most-watched news program in America. Which puts Muir in a vital role. The press today is under attack, slandered as "fake news." That "prevents enormous challenges," Muir says. "That is also for me."

A newsman who asks tough questions, who can get the truth and respect of people and others—that's a remarkable feat. A new kind of you like —*John Kiser*

"I JUNE 1968 SKIN PEOPLE THAT EMILYAN JOHNSON IS WEARING."



# Gabriel-KANE Day-LEWIS

Interview by *Rolling Stone*

THE 50+  
ALSO RISES

Furto (2015)  
by Burberry (2015) by  
Casper's Aesthetics  
jewelry Clay Lovers & more

*A musician and a model  
out in front  
he never knew the sun  
of the parents.*

**Q:** How would you describe  
your style?

**A:** Sometimes it's very sporty,  
sometimes more elegant,  
sometimes graphic. Sometimes  
I like dressing up like a  
punkish. Original, unique,  
and colorful. Answer it.

**Q:** How has that evolved  
over the years?

**A:** It has to do with  
where I've lived. I grew up in  
Palo Alto, then we all moved  
Chicago Monday through June. I  
lived in London for a couple years  
and I was wearing trade pants  
the entire time. In New York, I  
started surrounding myself with  
people in costume fields, people  
who know how to dress.

**Q:** What's the outfit you most  
regret wearing?

**A:** Once I dressed in all pink,  
beach too. It was like  
Piglet from *Where the Wind  
The sea thing* I know, (the  
press) was saying it was my  
biggest fuck up. I haven't really  
worn pink since. I'd rather be  
happy to throw the towel.

—Gabriel Kane from *Winefield*

"SOMETIMES I LIKE DRESSING UP LIKE A PEACOCK."

—Gabriel Kane from *Winefield*



Photo by [illegible] for [illegible] Photo by [illegible] for [illegible]

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# KINGS

# OF

# COMMUNISM

BY JEAN H. LEE

ILLUSTRATION BY RYAN MULLAR







a weapon of mass-destruction. According to South Korea's Ministry of National Defense, VX is a potent part of DPRK's chemical weapons arsenal, the final use of which they estimate to be twenty-five hundred to five thousand metric tons.

**F**estivity in North Korea is brutal. Three Sébastien would sweep across the country without respite or obstruction: Much of the habitable land in the country, which is about the size of Virginia, was demaded of seven decades ago.

Around the time of Kim Jong Nam's assassination, soldiers, teachers, factory workers, and traffic controllers were darning their warms winter parkies to try and discover remnants of the late leader's favorite inorganic legions of the flat of his statue in Mount Mt. University students danced in public places to "Song of Chŏng"—an ode to compeetition—just to flapping as they twirled. Children ripped open gift packets to seek on the sweet candy inside. It was a time of celebration.

In the days after Kim Jong Nam's death, there was no word of it in North Korea's state media. Without acknowledging the incident, Kim Jong Un provided over Lunar festivities for a holiday honoring the February 16 birth of their father, Kim Jong Il, known as the Day of the Shining Star.

It was an anniversary that is crafted with the same mix of solemnity and festivity as those held in the White Hall.

The Stars are everything, and everywhere, in North Korea. Because status of Kim Jong Il and his father, Kim Il Sung, the first leader of the DPRK, looms over the cry. Most monuments chart the epithology of their heroic lives. Their portraits cover the walls of every office, home, and school, and their loyalty badge passed to the child over the heart of every adult in this nation of 24 million people.

Officially, North Korea calls itself a socialist state. In reality, it operates like an absolute monarchy. Kim Il Sung, the self-proclaimed guerrilla fighter and the DPRK's spiritual grandfather since its formation in 1948, was placed in power by the USSR at the onset of the cold war. He was the Soviet's man in Pyongyang, meant to build and maintain a communist regime. But Kim knew that ruling with a hammer and sickle wouldn't be enough to command the devotion of a people who'd just survived nearly four decades of Japanese occu-

pation, a period defined by systematic attempts to stamp out their language and culture. He and his political strategists drew heavily on Korean history and culture, in addition to mysticism, shamanism, and Christianity, to craft their singular version of Marxism-Leninism. They created a moral order built around a cult of personality that was both familiar and new. Its guiding principle was called *juche*, a nationalistic ideology of self-reliance that brought a sense of pride—and it was used to justify xenophobia, isolationism, totalitarian policies.

Like the founder of ancient Korea thousands of years before him, Kim also claimed sacrosanct in a lineage large as an Mount Pae, the volcano that his held spiritual significance for Koreans for centuries. To be "demanded" from the mountain meant that he—and his offspring—were god-like.

But mythology alone wasn't enough to keep order. For decades, the Kim clan played, exiled, and executed their cousins, often with secret or no proof of wrongdoing. People disappear all the time from North Korea, even at the highest levels of leadership. Assassinations are carried out in secret, and rarely acknowledged publicly. For North Koreans and foreigner alike, the best way to figure out who's in power and who's been purged is to keep an eye on state media coverage of formal events. The names of officials are listed in order of seniority and importance, and those often indicate that a person has been removed from power, or even executed.

Yul Gwon, a Japanese journalist who covers North Korea, once reported with Kim Jong Nam in the mid-2000s. Gwon told us Kim's assassination was "a message that North Korea will tolerate any anti-North Korea news. It's a threat, a strong warning."

**By the early 1970s, Kim Il Sung**, then in his thirties, had been the DPRK's leader for nearly two decades. Succession was on his mind, but it wasn't yet clear who among his relatives would inherit power.

Kim Jong Il, the president's older son, proved himself by automating Kim Il Sung's late-life ideology—"Juche Ideology"—in need of printing. "In order to show his father that he was the most loyal, he meticulously attacked and got rid of the associates he selected for reasons like having the wrong ideology." Through Juche, a high-ranking party secretary who'd helped Kim Il Sung conceive *juche*, wrote in a memoir after he defected to South Korea in 1997:



First, Kim Jong Il engineered the relocation of his uncle, then a rising star in the ruling Workers' Party, to remote Jangju Province. Meanwhile, Kim's half brother, son of the president's second wife, was dispatched to a new station in North Korea's southernmost Eastern Europe, where today he serves as ambassador to the Czech Republic, reborn to the regime but far from its center of power.

In 1994, Kim Jong Il, then the secretary of the party's Central Committee, was reassigned internally to his appointment. But it was a full twenty years before he took over, after Kim Il Sung died of a heart attack in 1994. The Dear Leader ascended to the head of state as what became the commonwealth's first hereditary transfer of power.

Kim Jong Nam was born into this world of covert intrigue, as Pyongyang in 1971, to Kim Jong Il and his then lover, Kim's lover, his life death, was never mentioned in state media. But he was raised as his father. His relatives were ordered to bring back expensive toys for his son, including diamond watches and gold-plated guns. Father and son were driven around in a matching Cadillac. According to a close Kim relative, the half brother the young Kim's lavish lifestyle parties cost more than \$1 million, in a country where the yearly GDP at the time was less than \$500 per person.

When Kim Jong Nam was three, his mother suffered a nervous breakdown that required medical care in Moscow. Kim joined her when he was eight, but he was so accustomed to life outside the cold palace that he wanted to live in his parents' rather than Russia's public schools, recalled Song Hyo Rang, his maternal aunt. In her 2006 memoir, *Witness to Moscow*, she was sent back to Pyongyang to live with his aunt and her children. He Il Nam and his new life. A 1981 family portrait (see page 52) shows a young Kim Jong Nam in shorts and sneakers, his feet barely touching the floor, his father next to him, his aunt and two cousins standing over his shoulder. The cousin would later recall: "Let Jong Il sit on his aunt's lap, watching foreign movies, and making South Korean friends with Kim—unacceptable, and thus, because for the over North Korea."

Kim Jong Il began grooming his eldest child for a future in politics, as his father had done with him, bringing him to his office. He dressed the boy in the military uniforms of the guard of the Workers' People's Army. "This is where you'll be giving orders," Kim Jong Il said, according to his cousin.

But Kim Jong Nam soon had competition for the affection of his dad he called Papa. Over the next two decades, Kim Jong Il had at least four more children: a daughter with

his wife, and two boys and a girl with another mistress. Kim Jong Il was the younger of three sons, born while Kim Jong Nam was off at boarding school in Geneva. As he'd done with his eldest son a decade earlier, the Dear Leader indulged his youngest son to full military embrace. Kim Jong Il's wife died a Japanese man who published a memoir in 2003 under the pen name Ryoji Higashimura, wrote that when he first met Kim Jong Il, then seven, the boy was outstretched like "a little goose." A certain resemblance seemed to show through even then: "He glared at me with a menacing look when we shook hands. I will never forget the look in his eyes, which seemed to be saying: 'This is one disposable Japanese guy.'"

**T**he survival of the fittest culture put the fathers of Kim Jong Nam's close relatives in jeopardy. Some stayed in Pyongyang, others fled. In 1962, Kim Il Nam, one of the cousins who was raised with Kim Jong Nam, decided he wanted to live the "American dream," according to a tell-all memoir he published under an assumed name titled *Shedding Royal Royal Family*. He called the South Korea embassy in Switzerland, where he was then enrolled in school, asking for advice on how to seek asylum in the United States. The ambassador instead convinced him to defect to Seoul.

In his memoir, Kim recounted a dramatic, relatively comfortable route that took him from Switzerland to France, Belgium, Germany, and the Philippines, where he caught a flight to Seoul. Concern that with the trade issue North Korea's debtors would repay; they don't have passports or travel permits and must bribe their way to the Chinese border. Because China has a policy of sending defectors back to North Korea, they must make their way on land or by boat to a safe house or a refugee camp in a third country— Laos, or Vietnam, or Thailand—before they are able to reach South Korea's embassy to seek asylum. The process can take years.

Believed quietly in Seoul and in an assumed name and, thanks to plastic surgery, a new look. In 1990, he and his partner gave money, he agreed to call his aunt, Kim Jong Nam's mother, in Moscow in exchange for \$5,000 from a Seoul-based magazine that wanted to use the transformation story. It was his own mother, Song Hyo Rang, who picked up the phone. "She called me the first time they had." (Continued on page 34)







Josh BROLIN is full-throttle this year. In the fall, he stars in the heartbreaking TRUE STORY of nineteen elite FIREFIGHTERS who died battling a wildfire that threatened their town. After that comes his widely anticipated follow-up to the drug-war thriller SICARIO. Maximilian POTTER meets up with the forty-nine-year-old actor in California and hears about his IMPROBABLE journey to the TOP.

Photographs by  
Norman JEAN ROY

# THE RIDE OF HIS LIFE



# LATE

in the afternoon on June 5, 2016, Josh Brolin walked onto the deck of the house he was renting in the hills outside Santa Fe. There was something he needed to do. In a few short days, the Oscar-nominated actor would start filming *Only the Brave*, the story of false claims of Mountain Meadows, a drama based on the real-life story of American elite wildland firefighters who died heroically in 1904 in Piute, Arizona, in 2003. In the movie, which will be released this fall, Brolin is Eric Mesner, the grief-stricken "top dog" of the battle crew.

Brolin and his camera had just wrapped an intensive two-week wildland-firefighting training camp, and he seemed to creek his knee as he walked to the film. So he walked onto that deck naked. Wearing nothing but thick socks and black leather work boots, he stood with his legs shoulder-width apart and his hands on his hips. He flexed the hills where the movie would be shot, and he asked his wife, Kathryn, to position herself a few yards behind him and take his picture. He then posted the photo to the Instagram with the caption: "Here we brolin to 'The stack on butte'—the stack of the mountain, the stack of the mountain, the stack of the mountain." Kathryn, a professional photographer, tweeted: "With deep, Brolin and *Only the Brave's* director, Joseph Kosinski, began to get tests and assets from the production company. The photo was a powerful. Thank of the crew who shot, thank of the family. Please share."

Brolin didn't fault the production company for asking: He is a son of Hollywood—his father is actor James Brolin—so he knows what he's doing. There was one way for the studio people to understand that a photo of himself in the buff in those boots was exactly the tribute the firefighters' families would appreciate—a tribute to their every bravery, their willingness to hang onto tails of hellfire and by it all on the line.

There was no way, either, for the studio to appreciate how close Brolin is to firefighter culture. That for years he had pretty much lived with a group of them, that he'd stood side by side with them, learning how to fight the "real devil." There was certainly no way any of the studio people knew that one of those men had helped Brolin battle the destructive fire within himself, fire like the ones that raged within Eric Mesner.

**"The photo is still there,"** Brolin tells me one morning that past spring. Sure enough, scroll through Brolin's Instagram

and under his pale white butt are a hundred-plus comments of heartfelt support, including a rousing endorsement from the *Toy* franchise's "Mr. T" in just four weeks ago. "A proud gear spends most of Brolin's face." "That's when you know you're inside," he says. "I know all these guys are all into in the best way."

It's been more than a year since he posted that photo, and Brolin is again on a deck, this one atop a five-story house in the neighborhood of Venice Beach, California. Part office, part crash pad, about a half block from the ocean, it's one of a few places the actor spends his downtime. His rooftop deck is a weathered wooden box. Colorful plants are here and there. A dusty sculpture that resembles the remains of a charred herb is in a corner, a picnic table is at one end, and the two of us sit on patio furniture at the other. For the record, because it's Brolin and we're on a deck, he's not naked. He's in a green T-shirt and loose-fitting jeans, but back from morning workouts as nearby Gold's Gyms.

The view from Brolin's corner is part of a sanctuary in a suburban SoCal. Beyond the tops of palm trees, the tranquil Mac Pacific stretches to the horizon. The sun is strong, the ocean is more gray, Brolin says what we're both thinking: "Isn't it great?" As he says that, he leans back in his chair. He rolls a leg underneath him, tucks his feet under his butt, and props himself up, as if he is preparing to spring into action.

"I'm the guy with the large skull and short legs," Brolin says when he describes himself. "I'm the Mr. Potato Head of actors." Not so. He's handsome in a dad-core-guy-a-kind-of-way. One of the best-looking guys on the red carpet, he can also blend in with all the Venice Beach Jocks pushing their beach muscles. Although he turns like a Johnny, he's more boyish than Michael. I'm sure there's hair in a streak with gray, but on him it comes off in cool, silver highlights. In his eyes, you see the Dogman earlier and who still wants to run fast.

Lately, he's been doing twice-a-day workouts at Gold's to get ripped for his upcoming role in *Dodgers*. He's got twelve weeks to get buff for the film. Brolin will counter as Chris opposite Ryan Reynolds's hero. It will be the fifth movie Brolin has shot in two years. Before taking on *Only the Brave*, he filmed *The Legacy of a Whorehouse* (he then shot *Sideways*, the sequel to 2013's *the first Sideways*). He found time for us to talk while in the midst of a production in *Avengers: Infinity War*, in which

he plays the supervillain Thanos.

Brolin has distinguished himself in several roles over the past two years. As Joe Coen for *Old Man*, he plays John, the cowboy who takes a sack of drug money and ends up on the run from Javier Barden's psycho-killer. As Joe Coen, he helped lead the Coen brothers' 2017 film to four Oscar wins, including for Best Picture. A year later, in *Isle of Dogs*, he portrayed Duke Weiser, the ultra-conservative who accused Harvey Milk, that performance earned him an Oscar nomination, at the age of forty-one, for Best Supporting Actor. In *Summertime*, he played a deeply cynical CIA officer Matt Granger sent out among the ensemble cast of the critical and commercial hit.

Brolin's career in today's cinema through all his recent critically acclaimed performances. *Only the Brave* spends much of the film making mundane moves that build toward a confrontation with Barden's sinister brother. Dan Walter has a strong background in outdoor work and a lot of Agent Granger's skills as a war-torn guy, so that he keeps his head and at the ready for whatever the dog world would be on the border.

Brolin had worked hard to discover an emotional connection to these characters and their stories. With *Only the Brave*, that wasn't necessary. Brolin has never had a more natural, stronger fit to a story or to a role. He has never felt more of a personal obligation to get it right.

The movie was not as easy one to get made. Producers tried to convert to projects with good guys and bad guys, and with happy endings. *Only the Brave* has no villains, and the heroes don't save.

"My first impression of Josh," Kosinski tells me, "was how honest he was. It's genuinely a good dude." After five minutes with Brolin, you can see why Kosinski means. Brolin not only tells me about running down a pole in the sequel to *Summertime*, he also has no problem admitting the darkness of his feelings between him and the director. "If I don't want to do *Summertime*," he says, "I'm not going to do *Summertime*." James Cameron's flicking calling me this name and that name. "When-ever, if James Cameron came to me and said, 'Hey, man, would you say that?' I'd go, 'Because it happened!'"

"There's no pretense with Josh," Denise Del Toro tells me. The two actors have remained friends for more than twenty years and recently worked together on *Summertime* and *Sideways*. "Josh has a wisdom, maybe it comes from living with failure and dealing with



T-shirt by Bone Khaki Wastels jeans by Fabric-Bound & Co.









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"In the  
MORNING," says  
Brett, "it's like  
I've taken a half a cup  
of coffee and a half a  
cup of liquid LSD and  
I'm TRIPPING  
all day."

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# 15 QUESTIONS ABOUT BARBECUE ANSWERED



It's like a mix of  
Paul North  
You can trust us  
on this one!

## WHAT IS BARBECUE?

Barbecue is yummy! But mostly, it's a cooking method. It's a slow, low-temperature cooking process that uses smoke to flavor the food. It's a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South. It's a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South.

## WHO INVENTED IT?

Common

Barbecue is a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South. It's a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South.



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## WHICH REGIONAL STYLE DOES IT HAVE TO TAKE SO LONG?

Yes, it takes time. In the South, it's a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South. It's a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South.

## IS IT COOL TO REFER TO BARBECUE AS "CUE"?

No

## IS BARBECUE GOOD FOR YOU?

Why don't you read, you're our goddess, beavers?

## WHAT ABOUT SAUCE?

Sauce is great, but it's not essential. A lot of people love barbecue with just sauce. That's like painting hot red flames on your face. It's a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South.



## WHAT'S A SMOKE RING?

It's the half inch or so of fat at the outer edge of well-cooked meat that indicates smoke penetration. It's also the affectionate term for the fatty cloud that surrounds smokers' faces.

## ARE THERE ANY SPECIAL TABLE MANNERS FOR BARBECUE?

Unless! How you want to be, that's up to you.



Don't put your elbows on the tailgate.

## ANY OTHER TERMS I SHOULD KNOW?

## IS IT TRUE THAT WILLIE HOLDS A FIFTH-DEGREE BLACK BELT IN CONGKON, A MODERN KOREAN MARTIAL ART?

Yes. Also, who wants some chopped brisket?



## 4 BARBECUE TERMS THAT SOUND KINDA DIRTY

**DRY RUB** - The dry spices, mostly salt and pepper, that coat the outside of the meat. It's delicious, and it's a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South.

**LOW AND SLOW** - You don't heat, you cook. It's a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South.

**PORK BUTTS** - Not really a butt, actually a pork shoulder.

**PULLED PORK** - Well-cooked pork is pulled apart for easy stuffing into sandwiches and your face. You don't pull beef or pork pork. Make stupid!

# OF BARBECUE IS THE BEST?

All right, we can do this the hard way or the easy way. The hard way involves us talking you know the regional differences are all equally valid and black black black. The easy way is just to say Texas. There really are comparisons. Texas barbecue is bigger, better, and more complex. In one Texas, they make pork and chicken. In Texas they make pork, chicken, beef, venison, turkey, duck, duck, goose, goat, rabbit, squirrel, opossum, and various locusts. People the real question is what style is Texas the best?

## ARE NOVELTY APRONS OK?

Yes, of course, they are encouraged. Here's a few wild ideas to use.



## I HAVE GUESTS WHO DON'T EAT MEAT. WHAT'S A GOOD SUBSTITUTE?

Goats, who do.

## WHERE CAN I FIND THE BEST BARBECUE IN THE WORLD?

Oh, I'm glad you asked. In the world, we have many barbecue restaurants. But who will your barbecue? Every barbecue is a mix of different styles, from the dry rub of Texas to the saucy, slow-cooked meats of the South.

Paul would like to add, but that this part was written by Matt, who is from Texas and authors from the typical smoked sausage and pork barbecue industries of the region. Matt would like to point out that Paul lives in New Jersey.



# Anything to **DECLARE?**

The best bags **right now** **DON'T PLAY BY THE RULES.** Why should you?

photographs by **Daniel STIER**

writing by **Catherine HAYWARD**



Bag (\$5,150) by Bottegavoglia.



## **SHOW SOME SPINE**

Clean lines, hard edges. Always like them used to feel fusty, but these days a man could use some structure.





Bag (81,500) by **Glor Hanne**.

Bag (84,400) by **Loïc Vuitton**.







## IS THAT A PROSCIUTTO IN YOUR BAG . . .

...or are you just happy to be back in America?  
Great pieces aren't just about looks.

They should feel special, too—  
whether they're made of crocodile or suede, nylon or calfskin.

Suitcase (2015, 2016) by Gucci.







Bag 122 2001 by Bottega Veneta.

For more information, see page 102. To purchase the jewelry shown,  
see page 102. For more information, see page 102.



### S-S-S-SCALE IT BACK

Beware of bulky bags. Slimmer cases like these will help you streamline your stuff.

Bag 122 2001 by Bottega Veneta.

September 2012, Volume 110







# A CRASH COURSE IN FOREIGN CINEMA

By A. G. Reith

Chief film critic for The New York Times

**T**O MANY AMERICANS, foreign movies evoke boredom, confusion, and that Gittens-reading blowfish from freshman year. But if you're reading this, you can read! In recent months, I find if you're wondering what happened to that guy, *1917* Approach these films the way you would any other cultural pursuit: Go in search of sex, violence, and wisecracks, and stumble into art. The so-called movies in this starter kit, all released since 2016, succeed in order from the accessible to the difficult. Devote them as needed.



## Y Tu Mamá También

Director, Alfonso Cuarón, 2001

**Good about:** Top young boyfriends (Joaquín and Diego Luna) are Mysterio Gay and other women (Maribel Verdú). **Fun fact:** The male leads are so much older with each other as they do with Verdú.



## Ella se lo Wornout Geler

Director, Sebastián Lelio, 2013

**Good about:** Unrequited coming-of-age romance between two young women (Julie Combalot and Lila Sigaud) who tell, in that order, of top *Parasite* (2019) (spoiler), detailed confessions of love, class, and French Republic identity. **Top friends:** It has a very interesting plot.



## Oldboy

Director, Park Chan-wook, 2003

**Good about:** An unfairly imprisoned man seeks vengeance against the people who framed him. Love interest: none. **Top friends:** It's the first of Park's *Seven Vices* and is the other way around.



## A Separation

Director, Asghar Farhadi, 2011

**Good about:** It's a movie about Tehran society level up. **Talking point:** Farhadi won the Oscar in 2017. The second for Best Foreign Film and played the ceremony to present Trump's nomination loss.



## The Death of Mr. Lazarescu

Director, Cristian Popescu, 2005

**Good about:** Unrequited love of the Romanian health care bureaucracy. **Talking point:** The first great post-Communist film.



## Unleash the Beast

Director, Peter Jackson, 2005

**Good about:** A young man's journey from a small town to a big city. **Talking point:** It's the first of Jackson's *Seven Vices* and is the other way around.



## The Godfather

Director, Francis Ford Coppola, 1972

**Good about:** A young man's journey from a small town to a big city. **Talking point:** It's the first of Coppola's *Seven Vices* and is the other way around.

# SHANGHAI (Like a God)

By David Chen

The New York Times

**Good about:** It's a movie about Shanghai society level up. **Talking point:** Farhadi won the Oscar in 2017. The second for Best Foreign Film and played the ceremony to present Trump's nomination loss.



## The Godfather

Director, Francis Ford Coppola, 1972

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# Great Moments in Bullshit, Part 1

By David Chen

The New York Times

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# A FIVE-MINUTE GUIDE TO FIVE MILLENNIA OF HUMAN HISTORY

By Karl Anderson

Author of *Fortuneteller: How America Went from a 500-Year History*



**M**y greatest achievement as a bullshitter came at age twenty-two, when I convinced the editors of *Time* to make me the magazine's architecture and design critic, even though my formal training consisted in the study of an college course about suburbs and no fine art. In that case, "I like it until you make it" is a fairly weak, but not convincing, and even worse to take in the fact which I wasn't qualified. For example, although I took my degree in history, I've lately made a good part of my living through the past, first with historical fiction and now with nonfiction. I have read a lot of history, and among the few psychology books for reading historically fiction during one's lifetime about current events.

Anthropology leads itself to surprise bullshitting, because Americans know so little about so much history that doesn't involve Jesus. Greece is a better bet than Rome because it's more ancient, even Donald Trump has probably heard of Julius Caesar by now. I started of promising that contemporary Americans couldn't hear Rome—and better to suggest we may have revelations to get by that because Greece's historical period, the golden age we know today, lasted only two centuries. Besides, when it comes between the U.S. and China come up, explain that Washington is Sparta and Peking is Athens and you're terrified Trump will drag us into one war or "Polioeconomic War in the Pacific" for as even more ambitious play, say such a

scale that you're fine if the Chinese return to their past power and glory but worry we'll have to suffer through the Qing and Ming dynasties (bullshit), imperialists before we get to the Song and Tang (great success and art). When Peking's adventures or the destruction of NATO comes up, on earth in point would be to express concern about "the rise of Westphalian systems"—and in case of the Peace of Westphalia in 1648, a very precursor to a stable modern world/modern Europe. On the other hand, denoting contemporary nations of peacekeeping as "a vision of Munich 1938" is a concept or that it's impossible anybody would impress.

Likewise, so many people seem to find that every geopolitical fact—Balkan—Balkan, the Balkans, the South China Sea—is where World War III will be as calamity is triggered. "In 1914 an overgrown kid got you much credit. Instead, try 1945, the year multiple democratic revolutions swept across Europe. I got a lot of mileage out of that during the Arab Spring, and it could work now to catch all for the popu- lar electoral corrupts risk- ing the West. Finally, if you're willing to come across in a complete lack, anyone anybody expresses any social or economic or political hopefulness, you can shut your eye and say, "Afraid I'm holding you for a while after these days"—after Oswald Spengler, author of *The Decline of the West* (1918). You know, Optimism is a disease."







THE  
RISK-TAKING,  
MOOD-MAKING  
MAGIC  
OF HAIDER  
ACKERMANN

I can't remember why, but Haider Ackermann and I are talking horses. It's a big fit of riding, which is odd considering he lives on a horse-only zone. "I was in Colombia recently, and they had this beautiful estate," the forty-six-year-old designer tells me as we sit down at the Beldu offices in Paris one warm June afternoon. "I'd never ridden, so when I got on, he and I just bonded and took off. We rode into the jungle, he just hanging on. It was near an area controlled by [armed guerrilla movement] FARC, so when I signed the insurance waiver before, they said, 'Don't go down! Of course, the house and I need there!'"

This moment sort of sums up Haider Ackermann. He's new to this. He's a bit unpredictable. And right now he's maddled up for an exhilarating, and potentially risky, ride.

Last September, Berluti CEO Antonio Anselmi (part of the family behind French luxury brand LVMH) hired Ackermann as its creative director. It's the latest move in a decade-long strategy to transform the 122-year-old French shoemaker into a byword for luxury men's wear. The transformation dates back to LVMH's acquisition of the company in 1993, followed by Anselmi's hiring of designer Alessandro Sartori in 2011 and the expansion into ready-to-wear in 2012. Over the past five years, Berluti has increased retail sales by more than \$170 million, but though the gap is closing, the company has yet to turn a profit. Ackermann's ascent could mark a turning point for the fashion house, as the designer injects the traditionally elegant Berluti man with some modern-day swagger.

Ackermann's journey has had its share of twists and turns. Born in Bogotá, he had a heartbreaking childhood that saw visits

in Nigeria, Algeria, Iran, Chad, and the Netherlands as his family followed its photographer patriarch. It was during these formative years that the future designer nudged trends and mixed the styles that serve as the inspiration for his "misérabilist nomad" aesthetic. A huge daydreamer as a kid, Ackermann says he's his parents didn't think he would amount to much. "But as my mark, things were clear. I knew there was a road I had to take." At seventeen, he left home for Amsterdam, and ended up studying fashion design at Amsterdam's Royal Academy of Arts. Arts (the old acronym) of the sons of Maria Montessori and Dr. Van Nieuwen. He immersed in John Galiano before starting his own label, in which he sells his elite concept men's like Colera, in Paris, and 10 Corso Como, in Milan.

As you might guess from his CV, there is a worldly romance about the guy. He speaks softly, and behind the swarthy moustache and John Lennon spectacles you sense a modern-day poet sitting in a transient town of ideas. A lot of those ideas are noted, but he too appears to gift and give much. Too. There's something to be learned from a minimalist, especially in our Trumpian Misérabilist-Lagerfeld era.

"I think it's really interesting to have all this vulgarity today," he says. "Everything provokes something, right? Perhaps all this ugliness is good? Perhaps everything that's happening, right now will help people concentrate on what beauty really is and to take that road more than ever."

By  
John von Sothen

Photographs  
by  
Stefano Galzeri

Not what you'd expect to hear from the man heading up a historically restrained house. Unlike shoemaker Alessandro Berluti founded the company in Paris in 1898 based on the strength of a dramatically simple lace-up crafted from a single piece of seamless leather, so minimally designed that it resembles a first more than a shoe. Since then, the label has chased a distinguished list of highbrow customers, from Marcel Proust and the Duke of Windsor to JFK and Adriatic Gennaro. But Ackermann was hired to be a fashion bomb-thrower, and he's bringing a new kind of customer with him.

"We haven't found the Berluti guy yet," he says. "We're still searching. We had the codes, we absorbed them, and then we threw them away." Ackermann suggests the past Berluti man was too serious for his own good. It was time to loosen up.

"Look, the world outside is tough and that code is working hard. It's constantly on the road," Ackermann says. "It's a modern code. So he needs to have a very essential wardrobe. That's the code for me—to make a wardrobe that's very comfortable, easy."

Taking over in the wake of Alessandro Bertoni, who successfully took Berluti from leather goods to ready-to-wear, was a tall order. So was founding solely on men's wear, an area in which Ackermann admits he's had limited experience. "I was coming from the women's world and career considered myself to be a men's wear designer in the first place," he says. (It's being modest. His personal brand has included men's wear since 2010.) "When I got the call from Berluti, I was like, 'Seriously?'"

Again, he understates himself. Ackermann may not be a household name, but thanks to his progeny man line, he has plenty of street cred in fashionland. The Godfather himself, Karl Lagerfeld, once called Ackermann as his heir apparent at Chanel, and he knows

"YOU HAVE TO LET  
FASHION AND BUSINESS  
TALK,"  
says Ackermann,  
photographed in Paris  
this past May.  
"There's always a crack  
somewhere you  
have to address,  
because that's where the light  
shines through."



Berluti  
cost  
and T-shirt



a devoted following of fans including Usher, Kanye West, and gender-bending singer Tilda Swinton, who counts the designer as a friend. In typical American fashion, she calls his clothes "superhero medieval, sophisticated beyond pure anarchy, field beyond time or place. His clothes make you walk in grounded with, face the wind, move rest fearfully," she says. "Blissed, dithyramb chief."

Kanye, for his part, alerted a generation of style-conscious hipsters to the designer by wearing his papers, which were in turn dissected on websites like *Complex* and copied by fast-fashion retailers such as H&M. There was a period when Kanye seemed to live in Ackermann's high-end, low-slung overcoats, inspired by the designer's childhood in the desert.

## Karl Lagerfeld once cited Ackermann as his heir apparent, and he boasts a following that includes Usher and Kanye West.

"I was six or seven and we were living in Algeria at the time," he says, "and you had those coats called the 'Zouari,' which were low-cut trousers. I always wanted to have them, but for some reason my parents said no. It always stuck in my mind, and the

moment I started to do the men's collection, there was this 'you know how I'm feeling'."

At his fall show in Paris earlier this year, his first for Berlin, those same low-hanging pants were there again, just one part of a collection that did have some lead-in a candy-store sheen. The colors (bottle green, chocolate, and dove gray) were rich, and the fabrics (silk, suede, and velvet) were even richer. But for all that sumptuous appeal, the clothes were easy to wear, as appropriate as the airport as they would be at a dinner party, with influencers drawn from everywhere (and therefore nowhere).

That's by design, Ackermann says. "All of us are nomadic nowadays. Look at how many people are traveling. They're flying everywhere. They're in cubes. And they're traveling with their minds thanks to Instagram," he says. "The world's turning out to be not big, nothing thing. There are no size place."

Because of this rootlessness, Ackermann claims he's most "at home" when traveling. "When you're very far away from home, you're actually closer to home," he says. "You have the luxury to sit down and see-type things. It gives you peace of mind. It's not me in India, inspired by a woman wearing a sari. It's me in India struck by the aliveness of being in a foreign place that allows my thoughts to come inside."

When at home in Paris, Ackermann finds his inspiration at 3:00 a.m., taking long walks through the city. "When I'm alone in the street, that's when I have the most fantastic dreams about my work," he says. "Night is the most beautiful moment for this. There are the subtle moments we eventually sell."

Have we dreamt Berlin? Ackermann may seem, he's not interested in creating clothes for some far-flung foreigner; he's firmly rooted in the here and now. "We have a business to run here," he says. "The Berlin guy's down here with us. It's totally in reality. And he knows that reality can get messy. 'I think on a personal level, you have to let failure and danger in,' he says. Get on the horse. Go wherever it takes you. 'There's always a crack somewhere you have to embrace, because that's where the light shines through. Leonard Cohen said that. That's why the search for beauty and ugliness has always intrigued me,' he says. "That's the connecting part." ■

**LEFT AND RIGHT**  
Widely used material pieces from Ackermann's first fall collection for Berlach

**Right: Berlach jacket, T-shirt trousers, boots, and belt. Far right: Berlach jacket and trousers.**



Berlach coat, jacket, T-shirt, and trousers.





By Alex French

**J**ake Baez woke up in a fog. His head throbbled from the previous night's explosion; his back ached from an inflamed sciatic nerve, and his cell phone was screaming like the duels chase. It was April 19, an overcast morning in Miami. Baez, who lives in the thirty Effick house of a luxury residential tower, is a forty-eight-year-old criminal-defense attorney with a mode for TV client roster that has earned him comparisons to fabulist Cochran. He knew what it meant when he saw that the calls and calls lighting up his phone were from the 212 area code.

The national media was calling. Just a few days earlier, they had returned to Miami after a long spell in Boston that had ended with a shocking legal victory. Against all expectations,

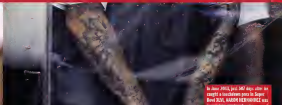


# FOR THE DEFENSE

In April, former New England Patriots star **AARON HERNANDEZ** was found not guilty in a high-stakes double-murder trial, thanks to the efforts of his scrappy **MIAMI ATTORNEY, JOSE BAEZ**—who some call the **JOHNNIE COCHRAN** of the twenty-first century. But why, only days after he was acquitted, did he **KILL HIMSELF**?

he had received as a capital for Aaron Hernandez, the twenty-seven-year-old former NFL star would have charged with murdering two men in 2012 and shooting a third, a friend of his who had allegedly witnessed the double murder. Hernandez was Massachusetts's most infamous accused killer since Lance Stryker, and his long odds in the case were made longer by the fact that he was already serving a sentence of life without parole for the June 2013 machine-gun shooting of Odell Lloyd, his brother's sister's boyfriend.

The concluding months of the double-murder trial had been particularly trying for Baez. In addition to arguing the case, he was finalizing a divorce from his second wife, facing a long absence from his seven-year-old son, and battling a bad case of the flu. By April 15, though, all that was



In June 2013, just 167 days after he caught a machine gun in Super Bowl XLV, **AARON HERNANDEZ** was acquitted in double-murder charges.



behind him. That day, before heading out with friends for drinks, Baez spoke with Hernandez by phone about appearing at the Lyleid case. "He was looking forward to his chance. He told a 'shot,' Baez told me recently. "I told him, 'I just need maybe a week to disengage. Give us a little time.'"

Baez's plan to sleep in and take it easy the next morning was thwarted by the barrage of calls and texts. A voice mail from a reporter explained why. A few hours earlier, at roughly three o'clock in the morning, Hernandez had been found hanging from a broomstick tied to the window of his cell in the South-Barnesville Correctional Center in Shirley, Massachusetts.

Baez's lawyer appeared to have given great pains to ensure his own death, jamming cardstock into the cracks of his cell's sliding door and spending a full day of shooing out the concrete slabs so the inmate's life remained quiet. Though not known to be a religious man, he had written (issue 3,115 on his forehead in ink and left a Bible open in the third cabinet of his cell, including the Gospels verse with a spot of blood. He'd also left three marbles behind, including one for his fiancée, Stephanie (Juliana Hernandez), and another for his four-year-old daughter.

Baez was shocked at the news. The day before, he says, Hernandez had told him he was looking forward to the prospect of the Lyleid appeal. "These was in my sleep, and, for some ever a while," he told me, "this completely came out of left field."

After learning about Hernandez's death, Baez called Shapiro, who was on his way to the hospital when he learned his body was being held. There he delivered encouraging words to the other lawyers who had worked alongside him on the Hernandez case. "You sharing everything down. No comments to the media until we know a little bit more. Somebody got up with Gary. Let's remember what our type of tradition they have." The industry kept him too busy to consider the lengths of what

had happened. It was only later, he says, on his way to the airport for a flight back to Boston, that the fact of Hernandez's death came back to him. "I broke down," Baez told me. "I couldn't believe it."

In a short time, Baez was in no small part to his defense of Hernandez, just Baez has become one of the best-known criminal defense lawyers in America. His rise to prominence—well, as his detractors say, his descent—was meteoric—carried some amount of luck, but it was not as stroke. As his publicist told me when I first inquired about the possibility of writing a profile, "You will see the Jose Baez brand."

There's no doubt that Baez is down to high-profile cases: his clients tend to be the sort of litigants who end up on the cover of *People* magazine or in the front pages of *TMZ's* *Meany* Grace. The fame, or infamy, is only part of the Jose Baez brand. He seems to be attracted to a specific strain of American villainy: defendants who reinforce our own sense of righteousness, people whose money or looks or alleged crimes make them, for many, intensely hateable. A Maryland state who was detained on Araba on suspicion of kidnapping his female companion. A prison guard accused of bullying her domestic to death. A young man charged with slitting an Air Force aviator to death in a hospital bed. People who are not just the subject of a case but also a controversy. The ones we want to see fly.

These are Baez's people, and he's seen the line embraced to help them who in court. (The Maryland man was never charged with a crime, charges against the prison were dropped, and the young man was found not guilty.) In fact, this is because Baez knows that one of the most legal systems depends on public sympathy. He has concern for his clients' cases fully explained by attorneys about the American system of justice. As his efforts in the wake of Hernandez's death suggest, Baez often finds a key ally in the courts that appear to him. Linda Barnes, Baez's attorney who has worked on



**BAEZ spoke with Hernandez the day before his SUICIDE, less than a week after his SURPRISING ACQUITTAL in the double-murder trial. "He was looking forward to his FUTURE," Baez says. "HE HAD A SHOT."**

those cases with Baez, told me that Baez is "single-minded to the point where he will end up in the hospital. He just doesn't care about his health; he will do what he has to do for his client."

That single-mindedness has led both prosecutors and legal analysts to criticize Baez for letting his clients' interests bias his own. However, that "it's not for me to decide who's innocent and who's guilty" and says that the possibility of a fine case for him means that he will not even a moment of culpability for the crime. Baez recalled the case of Kevin Black, a woman parent from Florida who appeared in court to killing and raping his three-year-old daughter before being acquitted by DNA evidence. "I didn't see how something where we can go back in time, or if we can't, then there's something we can do to lawyers to try and know exactly what happened," Baez said. "You have to operate like a scientist. A lawyer comes in the emergency room and no matter the race or the background or what the patient has done in their life, the doctor is just going to try to rescue them."

That scientist, he told me, is "really for the evidence and the jury to decide. I don't care that

one of the guy's hands. Every one thinks, 'Oh, his good! he's going to get out of there off.' I don't get myself off. It's the jury who makes their decision."

Baez first came to national attention in 2005, when he represented a defendant who had been charged with the murder of a young woman whose little girl, Caylee, went missing in Orlando, Florida. Anthony failed to alert the authorities about her daughter's disappearance for three days, and later confessed a bizarre fiction that involved an imaginary conspiracy. Anthony hired Baez just as he was starting to make national news.

Baez initially hoped that the media coverage of the trial might bring additional business to his law firm, however, the attention became embarrassing. A local television station broadcast his appearance as a reporter that he'd raised a priest's worth of mortgage payments on his house, and he was forced to deny allegations that Anthony paid his services with sex. (In fact, Anthony paid Baez's legal fees with the money she made learning photographs of Caylee to ABC News.)

Throughout the Anthony trial, local and national news

presented Baez as a anti-moral lawyer in a bad law firm who had taken the experience and paid for it in a bad law firm. The portrait carried some amount of accuracy, but it was not entirely without merit. Baez had grown up poor and poor in Miami, and by the time he agreed to defend Anthony, he had been a member of the Florida bar for less than three years. He worked out of a state of affairs next to the job in the small town of Hialeah, near Orlando, where he

In 2010, Hernandez was a senior law school student at the University of Miami. He was a member of the law school's law review and was a member of the law school's law review and was a member of the law school's law review.

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he got hired in with some theories that didn't seem to be true. Many, including me, agreed that he was further educated than any other professional during that case."

Anthony's acquittal surprised everyone, but it did not silence Baez's critics. Frank Bruni argued in *The New York Times* that "in a mirror of people's opportunities, even if, hypocrisy and hypocrisy, the case was just as in the Anthony trial. The case that worked almost too well, not a case of characters almost too



was one of the only cases where the jury was in the room. More of his clients, now, some Latino, and he was able to build a small but successful practice defending them against drunk driving, insurance claims, robbery, and prostitution charges.

Anthony was Baez's fifth murder case, by his count, and many analysts were quick to note his apparent unfamiliarity with the rules of evidence. (During the trial, he was threatened with contempt by the judge for failing to share information about a witness with the prosecution.) In an email, Mark McNamee, a publisher of Orlando attorney who represented Casey Anthony's parents' interests in their daughter's case, told me that Baez "seemed to publicly change his line of defense repeatedly, apparently because

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fan, I went to FSU, and Aaron is a Gator. Most schools I couldn't stand. Aaron became Tebow would always be his walk that short flap pants and he's sure is into thirty yards. I told him when I met him, "Man, I hated your son." He gave me some wise-crack back."

They also bonded over their Puerto Rican heritage. "There's a Spanish saying when a person is Hispanic and they shy away from it. That's called an *aseo* period. That's what I used to call him, just to fuck with him. Aaron's white man, but that's not his fault. His parents named him that."

At Rascal Mutt, Ross told me that his preference for hard cases like Hernandez's was driven in large part by his own experiences. "I believe in second chances," he said. "My entire career is about second chances. I do what I do now because I don't think people should occasionally have another for the rest of their life for one mistake."

**A**s an Hernandez's career was one about second chances, Ross's own path to the way there wasn't. At every stop on his journey from Bristol, Connecticut, where he gathered a handful of state football records, to the University of Florida, where he was a first-team All American and played alongside Tim Tebow, to those times with the New England Patriots, Hernandez had encountered trouble. He flaked draft tests, broke the car drive of a loquax at a bar, was flogged (that never showed) on the trigonometry in a shooting, and surrounded himself with truly very characters in Boston. Hernandez had that people willing to give him just one more shot.



After research suggested that Hernandez had a secret prison boyfriend, **KYLE KENNY** filed claims that the former Patriot star had sex with a \$40,000 worth

doubled the number of yards and touchdowns in 2013. Both years, Hernandez made the league numerous injuries, but in 2012, the Patriots rewarded him with a new year, \$40 million contract and \$12.5 million signing bonus.

On June 17, 2013, Hernandez's bad judgment finally caught up with him. Early that morning, around 2:30, he and two other men picked up Odell Lloyd, a linebacker and star cornerback player, at his home in the Dorchester neighborhood of Boston. Lloyd was dating Hernandez's brother's sister, and the two men liked to party together. But Lloyd seemed to be in trouble. He turned his car over, "I don't know who I'm with. Not just to you know."

Less than five days after Hernandez's corpse at an outdoor park a half mile from Hernandez's mansion. Lloyd had been shot in the arm, back, and chest, and, according to the Massachusetts medical examiner, he died within minutes of the shooting. Less than forty-eight hours after Lloyd's murder, police arrived on Hernandez's doorstep with search warrants.

On the day of his arrest, Hernandez was taken down his seven-story, four hundred square foot home and stuffed in a seven by seven cell in the Bristol County House of Correction. At trial he was represented by a team of highly respected Boston attorneys, but on April 2015 he was convicted of murder in the first degree. He was given a life sentence without the possibility of parole and transferred to the Souza-Baranowski Correctional Center, where the Commonwealth of Massachusetts Department of Correction stands as an irredeemable inmate.

According to disciplinary reports, Hernandez had enough self-discipline that no NFL team was willing to take him on until PBR Be-Black gambled with a fourth-round pick in the 2000 draft. The Patriots' best initially looked president in his first season, Hernandez caught

reports. Hernandez was frequently involved in brawls so intense that guards used pepper spray to break up the brawls. During a December 2005 cell inspection, a corrections officer found a sharpened piece of metal with a cloth handle in Hernandez's cell. He was immediately hauled into the station, and reportedly joined the bloods for protection.

**BAEZ'S CLIENTS** tend to be the sort of figures who end up on the cover of *People* magazine or in the crosshairs of HLN's *Nancy Grace*. He seems to be attracted to a specific strain of AMERICAN VILLAIN: defendants who reinforce our own sense of righteousness. The ones we want to see fry.

The position for neighborhood in prison wasn't well. One month with no phone. A month with no outdoor. Loss of yard privileges. Loss of gym. Two weeks of confinement to his cell. He played cards, smoked synthetic cigarettes, and watched TV, though he found it difficult to get through NFL games. He maintained correspondence with a number of pen pals on the outside, not all of it friendly. In one letter, which showed up on TMZ, Hernandez wrote to a woman who had criticized him. "I say the most powerful teacher in the world is the possible to buy" he told her. "I'll be in your face with that tape, fight it and walk for your head to explode."

**B**aez concedes that prison wasn't easy for Hernandez, but he insists that "Aaron was a constant target. He was constantly under attack." When Baez says that the disciplinary reports "are not a true reflection" of his client. After taking the case, Ross told me, he "rind over the last three years of Aaron's texts, when he never anticipated that Joe Baez would be reading his text messages. I have seen all of his records, all of his phone conversations from jail. I've seen what's behind the curtains. I really believe that people look to the story line and just try to search for things that confirm what they've already been told."

During the time I spent with Ross in Milton, it became evident that he was an attentive

father, a quality that Hernandez seems to have picked up on as well. "We'd get on the phone and the first thing he'd ask me about was my son. 'How's he doing? What are you guys doing this weekend?'"

Others on the defense team had similar experiences. Aida Ramsey-Rodriguez, Baez's emcee, told me, "I had to sit next to Aaron during the trial. I was his second mom, so to speak. His trial mom." She went on: "We were all very much fond of Aaron as a client because he was a little kid in a big body. He wasn't the cold-blooded killer everybody made him out to be." Robert Prechter, a member of the defense team, said that Hernandez "was just always a very positive person. I think he just came to a point, mentally, where he was in total zone, where he did not allow negative energy to influence at all."

When Baez and his team started working on the murder case, in June of last year, they were in a steep disadvantage. The prosecution had a two-year head start. Perhaps more alarming, the wall-to-wall media coverage of the case, along with Hernandez's ethnicity, means that everybody in Massachusetts knows him, and just about everybody assumed. (continued on page 102)

"My entire career is about SECOND CHANCES," Baez says. "I don't think people should occasionally have to suffer for the rest of their life for one mistake."



Photograph by Doug Cohen. Opposite page: Photo by David Laundy





# Parallel LINES



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This year: Best (2014) by  
 Beyoncé; Best movie  
 (2014) by *The Way, Way  
 Back*; Best album (2014) by  
 Frank Ocean; Best actor  
 (2014) by Matt Damon; Best  
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 screenplay (2014) by  
 Matt Damon; Best film  
 (2014) by *The Way, Way  
 Back*.



## MODERN LIVING

My father, Eliot Noyes, built our house in 1955. For me, it's not just a house; it's a living museum. It's a place where I can see the things that my father and I created together. It's a place where I can see the things that my father and I created together. It's a place where I can see the things that my father and I created together.

Little did I know, or at that age even, that even before it was even started, the house had been selected as one of the most important houses of the 20th century. (There's only an outside connection, across a courtyard between the living and bedroom wings.) The house's reputation continued to grow as my father's reputation grew—the Noyes House is now known as one of the masterpieces of modernism.

The house is a monument of my father's design philosophy. Simple as form and using today's most advanced materials, it merges with the landscape while respecting the ever-changing character of family demands. Yet the house creates understated elegance, typical of my father's work. He had a wonderful ability to mix complexity and create simplicity and serenity.

My father was trained as an architect but also achieved fame as an interior designer. He



Architect Eliot Noyes, 1955

IBM designed the Selectric typewriter, now part of the San Francisco Museum of Modern Art's permanent collection. He was the first person to introduce the concept of total design to corporations. Working with Charles and Ray Eames, Paul Rand, and Charneyoff & Gellman, among others, he developed coordinated programs that included architecture, industrial design and graphics. The IBM logo was derived within these systems. It is not a stretch to say that Apple's corporate design—product development, physical dimensions, graphics, and user experience with an emphasis on total simplicity—is a direct child of my father's revolutionary introduction.

When I think of my father in our house, I picture him relaxing, putting both inside and outside. No matter. The house is all about the integration of the inside and outside and light that can be seen. —Eliot Noyes







Photograph: John  
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14 September 2017, *Esquire*



"After 'I'll be back for Britain,  
**SELLING ALL THAT CORDUROY** and making it swing,  
 they gave us the bloody old leather coat with  
 wooden string through it."  
 —George Harrison

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war than as competitors. In 2009, Kim Jong Un set strict policy to end hostilities between his friends. After that, Kim Jong Nam told Goo he would go back to North Korea. Let's, the professor at Dong-A University, says, "In a paternalistic society, when the first heir has been killed and the second or third son becomes the heir, the first son's existence becomes a threat. Considering the Paik's lineage, Kim Jong Nam was a threat."

**WHEN KIM JONG UN**, then twenty-seven, assumed power in December 2011, following the death of Kim Jong Il from a heart attack (the same ailment that killed Kim Il Sung), he inherited an altogether more secure role of successor than either of his predecessors did. The nation was successfully breaking, with a per capita GDP estimated at 5 percent of that across the border in South Korea. Most North Koreans did not have reliable electricity or running water, much less computers or Internet access. Politically, Pyongyang had few friends abroad and was under growing scrutiny for its dismal human rights record. The country was an aid vulture, richly at war with the United States.

To assert loyalty, Kim Jong Un modeled himself after his legendary grandfather, in looks and in manner. He wore the same Mao suits and stove hair Kim Il Sung wore at his age and introduced updated versions of the same economic policies. He revived the wording of a key industrial district governing the daily life of North Koreans, known as "Ten Principles for the Establishment of the New Socialist System," to require allegiance to those in the Mount Paektu Range. He embarked on a campaign of terror, one that was even more far reaching than those carried out by his father and grandfather, with unprecedented spans of prison and execution, typically by firing squad, of those who appeared not as prisoners a threat. More than 140 party and military officials have been executed during Kim's rule, scored to death with flamethrowers or executed by machine gun fire, while their colleagues are forced to witness the gruesome. Bloodily kills claims the Institute for National Security Strategy in Seoul, a government-funded research center affiliated with South Korea's National Intelligence Service. According to the Committee for Human Rights in North Korea, commercial satellite images taken of North Korea in 2014 caught what appeared to be an execution by firing squad using anti-aircraft machine guns.

Kim Jong Nam wrote to Goo in January 2012, just days after his half brother took over. "Anyone with common sense would find it difficult to tolerate three generations of hereditary succession. I question how a young heir with two years of training is able to tolerate absolute power that has lasted for

thirty-seven years." Then, a misanthropic, or perhaps a nihilist, demand, "When long Unism can't solve the problem, let's go."

Kim's criticism of the newly ascended leader did not sit well with Pyongyang. But he had a protector in Jong, the uncle who'd helped Kim Jong Un rise to power and was considered the second-most powerful person in North Korea. Jong had high-ranking positions in the government, and he commanded a network of relatives and allies working in North Korea's missions and embassies abroad. He and his wife were Kim Jong Nam's main connections to Pyongyang.

That ended in December 2013, when Jong dramatically fell out of favor. Perhaps because he'd doubted that his uncle had become too powerful, Kim Jong Un ordered Jong tried for treason and a host of other charges. Jong's conviction by firing squad was made public, once again highlighting that no one, not even a close relative, was safe from the leader's wrath.

David Seidig, a former U.S. diplomat and the L.S. Seidig Fellow at the Sejong Institute, a think tank in South Korea, says he was "astounded" by the newly virginal yet long-fall Kim Jong Un's handling of North Korea. "This happened in such an atmosphere of paranoia and fear and overbearing administration and totalitarianism," Seidig says. "It shows that Kim Jong Un and the people around him put on a face of being completely confident but are under great psychological pressure. And that creates these risk-taking actions."

Kim Jong Nam now found out that he, too, was on the regime's hit list. After an alleged assassination attempt, Kim pleaded with his half brother for a reprieve, the then director of South Korea's National Intelligence Service told lawmakers two days after Kim's assassination. "Please withdraw the order to punish the traitor's family," he wrote as he reportedly interrupted by South Korean intelligence agents. "We have nowhere to go and nowhere to hide. Our only escape is inside."

**IN LATE APRIL**, two months after Kim Jong Nam's death, I landed in Pyongyang. Already, headlines warned of impending war on the Korean Peninsula.

But in North Korea's capital, it was life as usual. The streets were calm. Farmers were preparing for the upcoming rice season. To the north, the eye-jolting new neighborhood of Ryomyong Street, empty and unpopulated, flanked Techno City like an uninvited park on steroids. Just across the river, the border, as Kim Jong Un is known, himself presided over the inauguration of the new residential complex, constructed to reward his middle associates.

I was shocked on what people knew of the assassination. From years of reporting here, I knew to be cautious. North Koreans can be opinionated and angry, but their openness does not extend to their leader and the govern-

ment's political system. A strictly enforced law of self-censorship demanded, "When long Unism can't solve the problem, let's go," as inaction, criticism by firing squad. The first time I traveled here, in 2006, our guide warned me not to denigrate any North Korean newspaper. The Kim was distorted or misquoted on every page, and so to crumple one up could be seen as defiling the leader's image. "Just lay the newspaper casually as top of the waste basket," the advice.

That warning came back to me when I heard the news that Oun Wansuk, a twenty-two-year-old University of Virginia student who was visiting North Korea in late 2013, had been arrested. Photos captured by local surveillance cameras show him participating in a meeting, during a poster session in Korea. He may not have known that it was a sign, bearing Kim Jong Il's name, and therefore sacred. For his first of fifteen years, Wansuk was sentenced to different years of hard labor before being released and returned to the U.S., in a casket. In June of this year. He died a few days later; his doctors said he had suffered massive brain damage while on the hands of the North Korean government.

Curiously, I asked my guides, well-educated members of North Korea's elite, if they had heard about the death in Malaysia. They nodded, saying they had realized the death of "a citizen" by brain attack. Did they know who he was? I asked. Silence.

Kim's assassination may have gone unnoticed elsewhere in the world, too, if it hadn't been for an error on the part of the Malaysian police, who, according to Reuters, informed South Korea's embassy first—not North Korea's—about the death. The news was leaked to South Korean media, and it quickly spread around the world. What seemed was a lesser diplomat's incident. Clipping to a newspaper, North Korea's official told the Malaysian government that the man was a doctor. In fact, Kim Jong Nam. They denied that the body be handled over. Police refused, and all but accused the North Koreans of trying to break into the hospital where it was held.

Malaysian police arrested the two women spotted on security footage: one from Viet Nam and the other from Indonesia, who independently claimed they'd been poisoned and a hundred dollars to take part on a television show prank. Shortly after, a North Korean cheerleader living in Kuala Lumpur was arrested but released due to lack of evidence. Few more suspects had already fled Malaysia and were safely back in Pyongyang by the time Interpol released a "red notice," the closest equivalent to an international warrant, calling for their capture.

It was discovered that three others who were wanted for questioning, including a diplomat and an employee of North Korea's flagship airline, were linked up at the North Korean embassy in Kuala Lumpur. When



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**John D E A N**

*Former White House counsel and author of The Nixon Defense, 38, interviewed by Rick Preloff*

■ **If I blacked out on my experience in the**  
Nixon White House, I've never been  
sure whether my recollection was a "ling in the  
boiling water" story of "misadventure in black."  
I really believed there was a new Nixon,  
that "Tricky Dick" had grown up, and it'd be  
a great place to work. But I was dis-  
counted by the way old president's sad-  
hearted Watergate. I really thought when I  
tried to stop the nerve up that they would  
all do the right thing. Well, I really underestimated  
him. Despite, though, I was on an age where  
I knew I could wait my time, and they knew  
that they couldn't.



"'John, you have kicked the king,' a journalist told me. 'And if you're going to kick the king, you'd better kill him.'"



**STAY WITHIN**  
*John Deere testifying  
before the Senate  
Wingless Committee*  
BY NATE

I learned, from my proximity to power, that very few people in Washington really have power. And those who do are generally compromised by the time they get to. **Some people** had special competencies that set us at odds and didn't function in the White House, but I wasn't one of them. I knew right from wrong and didn't have any problems saying so. It was ignorance that got me into trouble more than trying to please any body. A lawyer who worked on the Senate Watergate Committee told me a few years ago that what excites him while he reads is

Shirley after Nixon's overwhelming reelection, I realized, *I'm on the wrong side of the line—I'm in the middle of a conspiracy to obstruct justice*. I'd pulled down the law books to figure out what we were doing and found we were in a heap of trouble. And after I learned we were in trouble, I looked down I thought, *if there is to be any sense up here*. I did dumb things like democracy down cases that were mostly unrelated to each other.

personified others in the White House. Suddenly, [Bloomberg] burst across a throat against my predecessor [John Ehrlichman] that if he isn't paid \$1.5 million by yesterday, he's going to reveal the break-in at the office of [Richard] Kissinger's psychiatrist. I realized, I have to end this thing, and that's when I went backslapping out of "cover-up media" into "we got to end this media."

**IT'S A SURVIVAL SITUATION.** Most people will tell the media of course—knowing that things may get worse—over the course of disclosure. In the late '70s, James Twombly and Daniel Kohnman did a series of experiments and found that they would have this cognitive bias. Given the choice between receiving a sure \$2,600 or a 1 in 2 chance of receiving \$2,600, well, same after most people take the \$2,600. But when a person is observing between a sure \$1,900 loss versus a 1 in 2 chance of suffering a \$2,600 loss, they're more likely to take their chances.

This is what we see time and again in Wall Street, although the studies came after I was born. It is worked through in the book *Thinking, Fast and Slow* by Daniel Kahneman's nephew, Amos Tversky, who was one of the "four horses" at Twombly and Kohnman's call.

**It's not totally likely, then. When I told Nixon there was a concern on his presidency, I was convinced that I'd put himself in front of this thing, he could survive but everybody else couldn't.** As you hear to the right, though, he put cockles in it. The cockles were what he had in the scapular, and that didn't

**WITNESS**  
are anything!  
of the Senate  
and Committee  
1973)

and we go comfortably with it. It dragged out

**"Gee, you have kicked the king,"** a friendly journalist said to me. "And if you're going to kick the king, you'd better talk him!" So I drafted I would build nothing back in my testimony before the Watergate Committee. And I knew my testimony would not Nixon's presidency.

**I did a lot of growing up then.** You live in the U.S. Meanwhile witness protection programs for a year and a half and journalists to the other two tracks made be super fast, **in**

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